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THE

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THE FROGS OF ARISTOPHANES.

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INTRODUCTION TO THE FROGS.

The Frogs was exhibited at the Lenaea in the archonship of Callias, that is to say in January B.C. 405. Thus it was separated from *The Birds* by an interval of eight years. It was brought out under the name of Philonides, as had been also *The Wasps*. Aristophanes gained the first prize with this play, Phrynichus being second with *The Muses*, Plato third with *The Cleophon*. And so greatly was it admired, especially for the Parabasis, that it was, as Dicaearchus tells us, exhibited a second time in the same year.

Thus much we gather from the Greek arguments.

Probably no play of Aristophanes has been more often edited, translated, and read: for in its political, religious, and literary bearing it is of exceptional interest.

Some knowledge of the course of events in Greece for the few years preceding the exhibition of *The Frogs* is necessary in order to understand the state of Athens at the time. A careful and able review of the history of these years, and of the political situation, is given by Kock in the first section of his introduction. No doubt the more fully we know the history of the states of Greece from the Sicilian expedition to the downfall of Athens, the more fully we understand the mining and countermining of oligarchs and democrats, the better we shall appreciate all the political and personal allusions in a play written at such a critical time. But the general student will not need more than a clear view of the main facts, and of Aristophanes' political opinions, which are tolerably consistent throughout all his

comedies. For the full details of history he may consult Thirlwall or Grote. And the literary aspect of the play, the comparison and criticism of the two great tragic masters Aeschylus and Euripides, will be for modern scholars the most interesting. Perhaps the clearest arrangement will be to give:

I. A brief historical sketch to the year when *The Frogs* was brought out.

II. The argument and substance of the play itself.

III. A view of its political, religious, and literary drift.

I.

In the year B.C. 405 the Peloponnesian war was approaching its end. From the failure in Sicily B.C. 413 Athens never recovered. New fleets indeed were manned, and successful battles fought: but internal dissension prevented unity of purpose and paralyzed all effort. Alcibiades, the one man whose genius might possibly have saved his country, was for a time active against it, then was restored to it for a brief space, but soon again distrusted and disgraced. While Attica was hard pressed by the occupation of Decelea, the operations of war were chiefly in Asia Minor. And here was more negotiation than fighting. To detach the Persian king from the Lacedaemonians, and thus win by Persian gold, was the aim of the oligarchical party at Athens; who were working themselves into power, and purposed at the same time to substitute aristocratic for democratic government at home. Alcibiades gave them some help in these negotiations, though he does not seem ever to have gone with them heartily. This change of government they effected: the Four Hundred were established: communications with Sparta were opened. But it was a short triumph. The army and fleet in Asia stood firm for democracy. Even at Athens there was a split in the oligarchical camp. Theramenes held back from the extreme measures of his party. Phrynichus, the most decided oligarch, who was prepared to betray all to Sparta and establish oligarchy at the expense of liberty, was slain in the market-place. The Four Hundred were put down: the assembly of Five Thousand established. Of this limited

democracy Thucydides (viii. 97) says that it was the best polity which Athens had seen in his lifetime, being a reasonable compromise between oligarchs and democrats. Indeed brighter days seemed to be dawning. The successes of Thrasybulus Thrasylus and Alcibiades about the Hellespont (B.C. 410—408) led to Alcibiades' return amid general rejoicing. But this was not to last. Overtures of peace made by Sparta were disdainfully rejected; full democracy was reestablished; and, as a consequence, the oligarchs were roused to new efforts. Both these and the extreme democrats strove to ruin Alcibiades. He was sent to Asia Minor with a fleet, which during his temporary absence sustained a defeat through the folly of his subordinate. For this mishap Alcibiades being held answerable was deprived of his command: thus he was lost to his country, never again to reappear. Whatever may have been his faults of ambition and selfishness (and doubtless they were great), he appears on his return from exile to have been honestly bent on doing good service to his country: nor can it be doubted that his final retirement hastened the downfall of Athens.

One more brilliant success preceded the disastrous end. Conon, Erasinides and eight other generals succeeded to the command of the fleet (B.C. 406). Conon being defeated and shut up in the harbour of Mytilene, the Athenians, roused to a desperate effort, manned another large fleet, embarking citizens, resident aliens, and even slaves with promise of freedom. The Spartan admiral Callicratidas, leaving some ships to confine Conon, met the enemy with the remainder, and sustained a signal defeat. To follow up the victory and release Conon by surprising and overwhelming the squadron that imprisoned him, was one plain duty before the generals: they also had to rescue the crews of their broken vessels from a now rough and stormy sea. Theramenes with a small part of the fleet was to do the latter: the main part was to sail for Mytilene. But a more furious storm made both tasks impossible; and when this had abated, it was too late, the shipwrecked sailors were lost: Conon however had escaped and joined the Athenian fleet, but his blockaders had escaped also. This victory (so often alluded to in *The*

Frogs), though its completeness was somewhat marred by the storm, was decisive. And had it been used with moderation, Athens might yet have retrieved much. But offers of peace (which seem to have been renewed by Sparta at this crisis) were again rejected at the instance of Cleophon: and the very generals who had won the victory were cruelly condemned by an ungrateful country for not performing the impossibility of rescuing the crews. Their trial, condemnation, and the execution of those who ventured to stand the trial, appears to have been utterly against law, fairness, and prudent policy. Grote regards the whole business as an outburst of popular indignation, a kind of lynch-law. But from the fact that the generals were democrats, and from the part that Theramenes plays in the matter, it is probable that this popular indignation was fomented by the oligarchs for party purposes; that they, in fact, cunningly hounded on the demos to put out of the way its best defenders. Kock says of the trial and condemnation of the generals that "it was the first link in a chain of measures which were to bring about the subversion of the democracy, the betrayal of the State to Sparta, and the supremacy of the oligarchs or of Theramenes." How this programme was carried out—the defeat or betrayal at Aegospotami, the siege and final submission of Athens—need not here be detailed: our play comes just between Athens' last success and her fall.

II.

The argument and substance of the play are as follows.

The god Dionysus, being utterly disgusted with the degeneracy of the drama now that the three great masters are dead, resolves to descend to the nether world and bring back thence Euripides his favourite tragic poet. Attired as Hercules, and attended by a slave Xanthias, he goes first to his brother Hercules for instructions. Duly instructed, the pair make their way to the infernal lake: Dionysus is ferried across it, Xanthias goes round it, and after several amusing adventures they come to the bright fields where the Mystae, the initiated of the Eleusinian mysteries, are enjoying their happiness. Here

they pause awhile and listen to the hymns of these blessed spirits (who are the true Chorus of the play), with which are interspersed passages of political meaning and personal satire. These form the first part of the Parabasis. After this the Chorus direct the travellers to Pluto's house, at whose door they knock. Aeacus, who acts as porter, receives the supposed Hercules with abuse and threats of punishment for the theft of Cerberus. While he is gone for assistance, Xanthias changes dress with Dionysus, but being invited to a feast is forced by Dionysus to resign his borrowed character, which however he is again persuaded to take when two hostesses alarm the cowardly god with threats of retaliation. At this point Aeacus returns with assistants and prepares to arrest Xanthias: who denies his crime, and ingeniously offers his slave Dionysus for examination by torture. Dionysus alarmed pleads his divinity: and, when the proposed ordeal by scourging fails to shew which is the true god, they are taken indoors to Pluto.

This ends the first half of the play.

The Chorus in the Parabasis counsel the state to use leniency towards bygone errors of citizens, and to employ the honest and noble in place of the rascal demagogues.

The second half of the play consists of the contest between Aeschylus and Euripides, which ends in Aeschylus being chosen.

Aeacus and Xanthias return. The true Dionysus has been discovered by Pluto and Proserpine. And his arrival proves most timely; for Euripides is on the point of contesting the tragic throne of the nether world with Aeschylus, and Dionysus is just what they wanted—a judge.

The competitors enter, and after mutual recriminations inaugurate the contest by prayer and sacrifice. Euripides pleads first, pointing out Aeschylus' faults of bombast, obscurity, mysterious marvels; and his own reforms in tragic art by introducing clearness, common sense, smart dialogue. Dionysus frequently interrupts, favouring Euripides, the speaker, on the whole, but with some covert satire: while the Chorus plainly show a preference for Aeschylus. Then Aeschylus replies, stating that the mission of a poet is to ennoble his

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well says, 'the hasty Athenian people trusted the young lion too much at first, too little at last.'

Such appears to be the political bearing of the play. That it won approval at the time is shown by the fact that the play gained the first prize and was re-acted mainly because of the reasonable views expressed in the Parabasis. It is worth noting that of the other two competing plays, *The Muses* of Phrynichus was on the degeneracy of the drama, *The Cleophon* of Plato was against the demagogue of that name; one literary, the other political. Aristophanes with a purpose and plot in appearance mainly literary combined much that was political. Indeed, as we shall see presently, his severe handling of Euripides was prompted by his political feeling.

Let us now look briefly at the religious drift of the play. Upon this Mitchell in his Introduction has written fully, holding that at least one chief object of this play was to uphold the declining influence of the Eleusinian mysteries, to enforce the distinction between the old mystic Iacchus and the reveller Dionysus, and to ridicule this new god. To the neglect of the Eleusinia Aristophanes and his party would, he thinks, attribute much of the disaster of the war. And as Aeschylus in the *Eumenides* upheld the court of Areopagus, so Aristophanes here upholds the sanctity of the Eleusinia, the blessings of initiation in this world and the next.

No doubt Aristophanes held in great honour the ancient rites of worship: the renewal of the Eleusinian procession on Alcibiades' return after enforced disuse, was greatly to his mind; and therefore the Mystae are prominent as the Chorus, with their hymns and processions (l. 340—459). But into the details and mysteries of this old worship few will now care to enter: the results of Mitchell's learning and research will find few readers: and, after all, the religious object of the play seems unimportant as compared with the literary and political. One point indeed, on which Mitchell insists, should be clearly recognized: that Dionysus and Iacchus in the play are quite distinct. When the Chorus are invoking Iacchus, Dionysus does not take their hymns to concern himself. The Iacchus

of the mysteries (as Paley says) probably represents the Sun-god: whereas Dionysus is simply the god of feasting and jollity, and the patron of dramatic art, at whose Dionysia plays were brought out. It is true he proves but a sorry critic, and is constantly making himself ridiculous. Hence Mitchell supposes that there is a deliberate intent in this play to discredit Dionysus as a new-comer, in comparison with the older Iacchus. But this will not explain the levity with which so many deities are treated in Aristophanes' comedies. This is indeed a curious feature in our poet, this presentation of deities in a ridiculous light. Averse though he is to atheism and rationalism, he yet makes fun of the gods whom he puts on the stage. They act with no dignity, have exaggerated human faults: as may be seen in several plays in the case of Hermes, Prometheus, Hercules, Poseidon. It is hardly possible to set up any thoroughly consistent defence of this: for religious men to ridicule the deities recognized by their own religion is an anomaly and irreverence. But no doubt, when in much of their own mythology even devout Greeks saw extravagance and absurdity, a comic poet felt that he might without offence use the ridiculous traits of the deities in order to raise a laugh. Indeed the gods, when dressed as men on the stage, were hardly gods, but rather representatives of certain human types of character. An audience could laugh at Hercules the glutton who yet would reverence Hercules the champion and pioneer of civilization. And in *The Frogs* under the name of Dionysus we have a fat pursy little man, boastful but cowardly, and of a judgment and taste ridiculously misbecoming the divine patron of dramatic art. He is (as we have said) not Iacchus, nor the Dionysus of Herodotus. But neither is he the Theban Dionysus, the Dionysus of the *Bacchae*. Rather (as Kock has well shown) in the person of Dionysus the Athenian public, the audience at the Dionysia, seems typified. With all his failings he has some good qualities: though boastful, he is yet really venturesome and determined to carry through his undertaking: while deficient in education and taste, easily led by and dependent on others, he has yet a

ground-work of common sense and feeling and makes the right choice at last. He started to fetch back Euripides, but is converted to better views and takes Aeschylus. Aristophanes is bold to rebuke the Athenian public to any extent, as in the presentation of Demos in *The Knights:* yet in this play while he says that the Athenians did not appreciate Aeschylus, he adds that none in the world but the Athenians could pretend to be critics of poetry (l. 807—810). In the mythological Dionysus there were contradictions: a womanish softness, yet at times an avenging strength (as seen in Euripides' *Bacchae*). Such a contrast we have in the Aristophanic parody of the deity: his woman's dress with lion's skin and club, his double nature, now human, now divine, as the requirements of the comedy suggest.

But enough of the religious aspect of the play. Aristophanes doubtless welcomed the renewal of the Eleusinian worship, and gave it a prominent place in order to impress on his audience the importance and holiness of the celebration. That he meant (as some suppose) to reprove his countrymen for the unavoidable intermission of the procession in time of war seems doubtful: that, as a lover of peace, he rejoiced at the possibility of the renewal, seems certain: and by reminding his audience of the joys of these rites and the blessings they entailed hereafter, he was arguing the cause of peace.

For us, however, the literary aspect of the play is of chief interest. To recover one of the great tragic masters was Dionysus' aim, announced at the very outset of the play: the contest between the two determines that Aeschylus shall be approved and taken, Euripides rejected and left.

Shortly before the exhibition of *The Frogs*, Euripides and Sophocles had died, leaving no worthy successors. Aristophanes takes occasion of this to make a final grand attempt 'to wean the people from their great partiality for Euripides' (Cookesley). That Euripides was popular, increasingly popular, more so than Sophocles, is beyond a doubt. We have it on Plutarch's evidence that Athenian captives after the Sicilian failure obtained freedom or an alleviation of their lot by

reciting Euripides to their captors. Aristophanes himself, in the expressions of love which he puts into the mouth of Dionysus, is a witness to the fact. Nor was this popularity transient: it continued through later centuries in Greece, and many modern scholars have ratified their verdict of approval. Yet Aristophanes pursued Euripides with invective and ridicule, not merely once or twice, but persistently in both his early and late plays, and notably in the *Acharnians*, *Thesmophoriazusae*, and *Frogs*. Cleon he spares after death (*Pac.* 648), Lamachus, so ridiculed in the *Acharnians*, he honours as a hero after his fall: but Euripides he will not allow to rest even in the grave.

We naturally enquire, What were the grounds for this hatred? Was it honest? Was it fair?

As criticism of poetical merit we may at once pronounce it unfair. Indeed we cannot suppose Aristophanes himself was blind to Euripides' genius or to the beauties of his poetry. The explanation of his enmity is to be sought in his views on politics and religion, and in his deep-set conviction that the effect of Euripides' writings was bad. And the more attractive his dramas were, the more dangerous were they; and as this danger did not cease with Euripides' life, so neither did Aristophanes' enmity. We must not forget the close connexion existing in Greece between art and public life. This was universally recognized. The poet was bound to educate, teach, improve, ennoble his audience (cf. l. 1009, 1015, 1055). And we find, as a matter of fact, art and the state mutually influencing each other, and a sort of correspondence of the great artists to the times in which they lived. In an age of heroic effort against a mighty foe there is an Aeschylus to inspirit his countrymen. The more peaceful age of Pericles, with greater leisure for refinement and cultivation, produces the calmer and more perfect creations of Sophocles. Then, as party spirit increases, and sophistical argument comes in fashion, with doubts of the old faith and religion, Euripides comes forward with rhetorical style, quibbling, and scepticism (combined of course with real merit), just suited to charm his audience.

Now Aristophanes was one of the old school: he was from

honest conviction what we should call now a Tory: he saw in many of the innovations of his time the seeds of corruption: he looked on the bitter animosities of party as sure to ruin his country, to destroy its liberty. He believed this disunion and dissension to be fostered by the spirit of doubt, sophistical disputation, and rationalism fast gaining ground. He therefore combated these with all his power. In *The Clouds* the Sophists (of whom Socrates is for him the representative) are assailed. But more dangerous even than these—for philosophy is never likely to attract the multitude—were the plays of Euripides, the friend of Socrates, where doubt and scepticism were commended by poetic beauty, the poisoned draught as it were sweetened and presented in a golden chalice. Hence while one grand attack on Socrates contented him, Aristophanes has in three several plays made Euripides a conspicuous victim. Of course the inconsistencies of the Greek mythology were too glaring to escape notice; and Aristophanes himself does not scruple (as we have seen) to treat them with ridicule. But he yet held that the new philosophy, if it had nothing to put in the place of the old religion, would lead to evil by pulling down without building up; Cronos, Zeus and the rest were better than mere abstractions, such as Aether, or the personal powers of the worshipper (cf. l. 892). In the old faith, with all its contradictions, confusion, and anthropomorphism, there were yet underlying ideas of reverence for a higher power, a God that ruled the earth—a trust in whom was a motive for moral action: whereas the Euripidean scepticism, as Aristophanes conceived it, could lead to nothing but selfishness, disunion, and subversion of morality.

And, besides the religious objection, Euripides' writings seemed to our poet likely to corrupt in other ways. On family duties and ties, especially the relations of marriage, they appeared to be of a very questionable tendency. This might not, it is true, be intentional: Euripides and his defenders might urge that crimes were a fact, and that the criminal in his dramas does not go unpunished. Yet the whole impression left on the vulgar mind, when right and wrong are minutely argued about,

is not sure to be for the right: and some things it is better not to mention at all than to mention even in order to reprove (l. 1053). Cleverness, cunning, and glibness of speech, do appear to be encouraged at the expense of simple straightforward honesty.

Then again, to Aristophanes, Euripides appeared to degrade tragedy merely as an art, to diminish its elevating effect on the audience, by reducing it to the level of everyday life, putting his kings and heroes into undignified positions, and vulgarizing their talk. Here of course there was, and is, room for wide difference of opinion. Euripides does not deny the charge: but he boldly says that it is better to teach men by talking down to them than to risk being unintelligible from a desire to be grand. Aristophanes holds to the idea that the hearer will be raised rather by what is above him even though it be mysterious. Probably the truth lies between the two: and in this part of Aristophanes' criticism and its exaggerations (l. 980—991) we must remember that Euripides is a representative character, and that his tendencies in this direction may have been carried further by other poets. For as in *The Clouds* Socrates is an exaggerated representative sophist, so in *The Frogs* Euripides (though the portrait or caricature is closer to the original) may be regarded partly as the representative of the degenerating tragic art of the day.

Thus Aristophanes pursued Euripides relentlessly (1) because he thought his influence bad, subversive of religion and of morality public and private, and likely to encourage a spirit of dissension which would ruin Athens: (2) because he thought that Euripides was debasing poetic art.

But was he justified in this persecution?

With regard to (1), it would be a bold assertion that Aristophanes was altogether wrong; though he may have over-estimated Euripides' share in the evil. Euripides was the effect, as much as the cause, of a change which was inevitable: and in advocating recurrence to the manners of a previous generation, —the reversal of the stream— Aristophanes was simply striving for an impossibility. And we can never judge Euripides from

the same point of view. Though at that crisis he may have had a share in corrupting the Athenians, we cannot feel that he will corrupt us.

With regard to (2), Euripides' merit as an artist, tastes will always differ. As Paley says "it is the duty of the intelligent student to estimate Euripides by his own knowledge of him, and not by the gibes of Aristophanes." He has found enthusiastic admirers in every age: among the moderns are the great names of Milton and Porson.

But into the general question of Euripides' rightful position as a dramatist we need not enter: reason has been shown why Aristophanes disliked him and endeavoured in this play to lower him in the estimation of the Athenians.

Further he felt that it was not enough to do this; that he must set before them some other poet in his place. Who was this to be? It might perhaps have been expected that he would take Sophocles, whom plainly he held in high honour. But certainly as a contrast to Euripides he would not have suited: he has little or no political element, and a strong antidote to Euripides' views was wanted. If it be true (as has been supposed) that Phrynichus in his play of *The Muses* set up Sophocles as an adversary to Euripides, we can at once see that Aristophanes judged better as an artist in this play, where Sophocles is entirely at one with Aeschylus, but contentedly sits in the background, to combat Euripides only in the event of Aeschylus' failure. For Aeschylus is just the contrast required. First there is the contrast of the two pleadings with which the competitors begin: then that of the prologues, lyrics, and weight of the lines, all admirably managed, though of course with exaggeration. Dionysus is thus made gradually to incline more and more to Aeschylus, until at last the crucial test of political wisdom decides him to give up Euripides entirely. Political wisdom, be it remarked, is the last test; which shows (as has been argued) that Aristophanes' bitterness against Euripides rested on public grounds and not from incapacity to appreciate him as a poet.

In fact, upon the whole, Aristophanes' view of Socrates, the

Sophists. Euripides, the main questions religious and political of his own day, is fairly consistent throughout: and, though we may not agree with him, we need not doubt his sincerity and honesty. In this play, as in others, he is the enemy of extreme democrats, the advocate of reconciliation and union between citizens; the advocate of peace if honourably possible, of respect for the main truths of religion and the ancient rites of worship. And as a representative of this new school, and a most attractive and dangerous teacher, he attacks Euripides.

IV.

A word or two on the title, *The Frogs*. Aristophanes' plays are often named from the Chorus: and *Wasps*, *Birds*, *Clouds* are names of the same quaint character. But as the true Chorus of this drama are the Mystae, we might have expected that to be the name. It seems however that these quaint names were preferred: for we have (in *Eq.* 522—3) a list of Magnes' plays given, *πάσας δ' ὑμῖν φωνὰς ἱεὶς καὶ ψάλλων καὶ πτερυγίζων καὶ λυδίζων καὶ ψηνίζων καὶ βαπτόμενος βατραχείοις* : where the last words probably imply a title *The Frogs*. Nor indeed are quaint and striking titles, easily remembered but of little apparent connexion with the main subject of book or play, at all uncommon in modern literature.

The Greek argument pronounces the play to be *τῶν εὖ πάνυ καὶ φιλολόγως πεποιημένων*. To this verdict a general assent has been given, as the multitude of translators and editors shows. I must acknowledge obligations to all preceding commentators; among whom I should name especially Fritzsche's most complete commentary, Mitchell, Cookesley, Kock (especially in the Introduction), and Paley.

TABLE OF THE READINGS

OF

DINDORF'S AND MEINEKE'S TEXTS.

	DINDORF.	MEINEKE.
20.	ἐρεῖ	ἐρῶ
27.	οὔνος	ὄνος
50.	τρισκαίδεκα	τρεισκαίδεκα
63.	μυριάκις	μυριάκις γ'
67.	καὶ ταῦτα	ΗΡ. καὶ ταῦτα
68.	κοὐδείς	ΔΙ. κοὐδείς
83.	ποῦ 'στιν; ΔΙ. ἀπολιπών μ' ἀποίχεται	ποῦ 'σθ'; ΔΙ. ὅπου 'στ'; ἀπολιπών μ' οἴχεται
87.	Πυθάγγελος δέ;	indicat lacunam
90.	πλεῖν ἢ μύρια	ΔΙ. πλεῖν ἢ μύρια
92.	ΔΙ. ἐπιφυλλίδες	ἐπιφυλλίδες
116.	ἰέναι; ΔΙ. καὶ σύγε	ἰέναι καὶ σύγε;
117.	μηδὲν ἔτι	ΔΙ. μηδὲν ἔτι
118.	ὅπως	ὅπῃ
124.	θυείας	θυΐας
155.	ἐνθάδε	ἐνθαδί
164.	Δὶ	Δία
168.	τῶν...ἔρχεται	omittit
169.	μὴ 'χω	μὴ εὕρω
170.	ἐκφέρουσι τουτονὶ	ἐκφέρουσιν οὐτοιὶ
180.	χωρῶμεν...παραβαλοῦ	omittit
181.	τοῦτο λίμνη	τοῦτο; λίμνη
186.	ὄνου πόκας	ὄκνου πλοκάς
187.	Ταίναρον	τάρταρον
207.	βατράχων κύκνων	βατραχοκύκνων
208.	ὠὸπ ὄπ ὠὸπ ὄπ	ὦ ὀπὸπ ω ὀπόπ
227.	ἀλλ' ἢ	ἄλλ' ἢ
245.	ἐν πολυκολύμβοισι	πολυκολύμβοισιν
251.	βρ....κοάξ	iteratur a Dionyso

	DINDORF.	MEINEKE.
262.	βρ....κοάξ	iteratur a Dionyso
266.	κἂν με δῇ	κἂν δέῃ
271.	Ξανθίας	Ξανθία
304.	γάλην'	γαλῆν
310.	αἰτιάσωμαι	αἰτιάσομαι
324.	πολυτίμητ'	πολυτίμοις
335.	ἱερὰν ὁσίοις μύσταις	ὁσίοις μετὰ μύσταισι
340.	χερσὶ τινάσσων	χερσὶ γὰρ ἥκει τινάσσων
355.	γνώμῃ	γνώμην
369.	τούτοις αὐδῶ	τοισίδ' ἀπαυδῶ
371.	καὶ	κατὰ
	αἱ τῇδε πρέπουσιν	καὶ τῇδε πρέπουσαν
377.	ἠρίστηται	ἠγίστευται
381.	σώζειν	σώσειν
398.	μέλος	τέλος
404.	κατεσχίσω μὲν	κατασχισάμενος
407.	κἀξεῦρες	ἐξεῦρες
414.	μετ' αὐτῆς	omittit
444-7.	ἐγὼ...οἴσων	Dionyso tribuit
483.	λαβέ. ΔΙ. προσθοῦ. ΞΑ. ποῦ 'στιν; ὦ	λαβέ, προσθοῦ. ΔΙ. ποῦ 'στιν; ΞΑ. ὦ
494.	λημματιᾶς	λημματίας
502.	αἴρωμαι	ἄρωμαι
505.	κατερικτῶν	κατερεικτῶν
519-20.	ἴθι...εἰσέρχομαι	omittit
546.	αὐτὸς	καὐτὸς
561-2.	κἄπειτ'...κἀμυκᾶτο γε	ΠΑΝ. κἄπειτα...κἀμυκᾶτόγε
568.	τοὔργον. ἀλλ'	τοὔργον. ΠΑΝ. ἀλλ'
570.	ΠΑΝ. Β. σὺ δ'...Ὑπέρβολον	omittit
571-3.	ἵν'...φορτία	totum primae cauponae continuat
574.	ἐγὼ...σε	omittit
575.	ἐγὼ δὲ	ἐγὼ δέ γε
581.	Ἡρακλῆς ἂν	Ἡρακλῆς αὖ
582.	Ἀλκμήνης	Ἀλκμήνης
593.	ἀνανεάζειν * * *	ἀνανεάζειν πρὸς τὸ σοβαρὸν
595.	καὶ βαλεῖς	κἀκβαλεῖς
597.	'στιν	'σται
607.	οὐ μὴ πρόσιτον; Α. εἶεν, μαχεῖ;	μὴ πρόσιτον. Α. εἶεν, καὶ μάχει;
608-9.	ὁ Διτύλας...τουτῳί	omittit

	DINDORF.	MEINEKE.
611.	ΞΑ. μάλλ'	ΑΙΑ. μάλλ'
612.	ΑΙΑ. σχέτλια...δεινά	Xanthiae tribuit
623.	σοι	σου
637.	χώπότερον	χώπότερόν γ'
644.	ΑΙ. ἰδού. ΞΑ. σκόπει	ἰδού, σκόπει
645.	ΞΑ. οὐ μὰ ΔΓ. ΑΙΑ. οὐδ' ἐμοὶ	ΞΑ. οὐ μὰ ΔΓ' οὐκ ἐμοὶ
649.	ἰατταταῖ ΑΙΑ. τί τάτταταῖ;	ἰατταταῖ ἰατταταῖ
665.	πρῶνος	πρῶνας
673.	ποιῆσαι	νοῆσαι
682.	ἐπὶ βάρβαρον...πέταλον	ὑποβάρβαρον...κέλαδον
699.	αἰτουμένοις	αἰτουμένους
724.	ἔν τε...πανταχοῦ	post v. 725 locat
731.	εἰς ἅπαντα	οὖσι πάντα
758.	χὠ λοιδορησμός; ΑΙΑ. Αἰσχ.	post v. 760 locat, ut totum Aeaci sit
759.	ἆ. ΑΙΑ. πρᾶγμα	ΑΙΑ. ἆ πρᾶγμα
765.	ΞΑ. μανθάνω	μανθάνεις;
783.	ἐνθάδε	ἐνθαδί
791.	ὡς ἔφη Κλειδημίδης	ὡς ἔφη, Κλειδημίδης
800.	πλινθεύσουσί γε	Ξ. πλινθεύσουσι γάρ;
804.	δ' οὖν	γοῦν
812.	ὅταν γ'	ὁπόταν
815.	ὀξυλάλου περ ἴδῃ	ὀξυλάλον παρίδῃ
,,	ὀδόντας	ὀδόντα
826.	λίσπη	λίσφη
841.	σὺ δή με	σὺ δὴ 'μὲ
847.	μέλαιναν	μέλανα
853	ἄπαγε	ἄναγε
888.	ἴθι νῦν ἐπίθες δὴ καὶ σὺ	ἐπίθες λαβὼν καὶ δὴ σὺ
890.	τινές σου	τινές σοι
895.	ἡμεῖς	ἡμεῖς γ'
896.	τίνα λόγων	τίνα λόγων τίν' ἐμμελείας
905-6.	Dionysi sunt	Chori sunt
911.	ἕνα τιν' ἂν	ἕνα γέ τινα
919.	καθοῖτο	καθῇτο
932.	ἱππαλεκτρυόνα	ἱππαλέκτορα
937.	ἱππαλεκτρυόνας	ἱππαλέκτορας
964.	κάμοῦ γ'	κάμοὺς
965.	Μάγνης	μανῆς
991.	Μεληττίδαι	μελιττίδαι

	DINDORF.	MEINEKE.
1028.	ἀπηγγέλθη περὶ	ἰὰν ἤκουσ' ἀπὸ
1030.	ἀσκεῖν	λάσκειν
1045.	οὐδὲ γὰρ ἦν	οὐ γὰρ ἐπῆν
1057.	Παρνήθων	Παρνασῶν
1058.	χρὴ	χρῆν
1064.	ἔβλαψα τί	ἔβλαψά τι
1066.	περιειλλόμενος	περιιλάμενος
1076.	ἀντιλέγειν κούκέτ' ἐλαύνειν	ἀντιλέγει κούκέτ' ἐλαύνων
1077.	καὶ πλεῖν	πλεῖ
1086.	ἐξαπατώντων...ἀεί	omittit
1089.	ὥστ' ἐπαφανάνθην	ὥστε γ' ἀφηνάνθην
1106.	ἀναδέρεσθον	ἀνὰ δ' ἔρεσθον
1122.	ἀσαφὴς...πραγμάτων	omittit
1135.	οὐράνιόν γ'	οὐράνιον
1136.	ΔΙ. ἀλλ'...μέλει	Aeschylo continuat
1162.	καθ' ὅτι δὴ λέγεις	καθ' ὅ. τί δὴ λέγεις;
1163.	ἐλθεῖν	ἥκειν
,,	μετῇ	μετῆν
1173.	αὖθις	αὖ δὶς
1220.	ἔστιν	ἔσθ'
1243.	ἔασον	ἔα αὐτὸν
1249.	ὡς	οἷς
1257-60.	θαυμάζω...αὐτοῦ	omittit
1263.	λογιοῦμαι ταῦτα	λογιοῦμαί γ' αὐτὰ
1265.	ἱήκοπον	ἰὴ κόπον
1286.	τοφλαττόθρατ τοφλαττόθρατ	φλαττοθραττο φλαττοθρατ
1305.	τοῦτον	τούτων
1307.	τάδ' ἔστ'	ταῦτ'
1315.	ἱστότονα	ἱστόπονα
1324.	τί δαί	τί δέ
1335.	νυκτὸς παῖδα	παῖδα νυκτός
1343.	τέρατα	τέρα
1362.	ὀξυτάταιν	ὀξυτάτας
1384.	μεθεῖτε	μέθεσθε
1393.	μεθεῖτε	μέθεσθε
1394.	κακῶν	κακόν
1416.	ὁπότερον...μάτην	omittit
1420.	παραινέσειν	παραινέσῃ
1421.	μέλλῃ τι	μᾶλλόν τι

	DINDORF.	MEINEKE.
1424.	ΕΥ. *ἔχει...τίνα*	omittit
1428.	*φανεῖται*	*πέφυκε*
1432.	*μάλιστα...τρέφειν*	omittit
1434.	*ἕτερος σαφῶς*	*ἕτερος σοφῶς*
1437-41.		omittit
1448.	*χρησαίμεσθα σωθείημεν*	*χρησαίμεσθ' ἴσως σωθεῖμεν*
1449-50.		omittit
1452-3.		omittit
1460-66.		omittit
1474.	*προσβλέπεις μ' εἰργασμένος*	*μ' ἐργασάμενος προσβλέπεις*
1480.	*ξενίσω σφὼ...εὖ τοι*	*ξενίσω 'γὼ σφὼ...εὖ*
1501.	*ἡμετέραν*	*ὑμετέραν*
1505.	*τουτὶ*	*τουτοισὶ*
1517.	*κἀμοὶ σώζειν*	*καὶ διασώζειν*

ΥΠΟΘΕΣΙΣ.

Μαθὼν παρ' Ἡρακλέους Διόνυσος τὴν ὁδὸν
πρὸς τοὺς κατοιχομένους πορεύεται, λαβὼν
τὸ δέρμα καὶ τὸ σκύταλον, ἀνάγειν θέλων
Εὐριπίδην· λίμνην τε διέβαινεν κάτω.
καὶ τῶν βατράχων ἀνέκραγεν εὔφημος χορός.
ἔπειτα μυστῶν ἐκδοχή. Πλούτων δ' ἰδὼν
ὡς Ἡρακλεῖ προσέκρουσε διὰ τὸν Κέρβερον.
ὡς δ' ἀνεφάνη, τίθεται τραγῳδίας ἀγὼν
καὶ δὴ στεφανοῦταί γ' Αἰσχύλος. τοῦτον δ' ἄγει
Διόνυσος εἰς φῶς, οὐχὶ μὰ Δί' Εὐριπίδην.

ΑΛΛΩΣ.

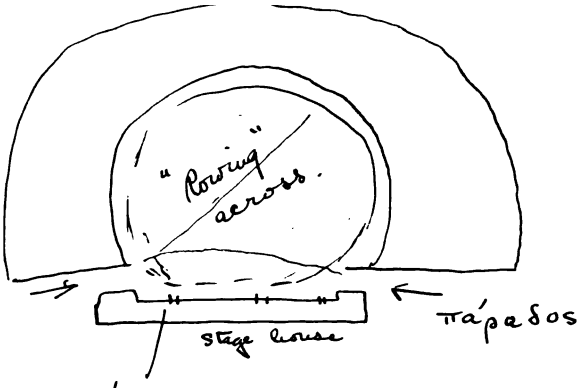
Διόνυσός ἐστι μετὰ θεράποντος Ξανθίου κατὰ Εὐριπίδου πόθον εἰς Ἅιδου κατιών· ἔχει δὲ λεοντῆν καὶ ῥόπαλον πρὸς τὸ τοῖς ἐντυγχάνουσιν ἔκπληξιν παρέχειν. ἐλθὼν δὲ ὡς τὸν Ἡρακλέα πρότερον, ἵνα ἐξετάσῃ τὰ κατὰ τὰς ὁδοὺς, ᾗ καὶ αὐτὸς ἐπὶ τὸν Κέρβερον ᾤχετο, καὶ ὀλίγα ἄλλα περὶ τῶν τραγικῶν τούτῳ διαλεχθεὶς ὁρμᾶται πρὸς τὸ προκείμενον. ἐπεὶ δὲ πρὸς τῇ Ἀχερουσίᾳ λίμνῃ γίνεται, ὁ μὲν Ξανθίας, διὰ τὸ μὴ συννεναυμαχηκέναι τὴν περὶ Ἀργινούσας ναυμαχίαν, ὑπὸ τοῦ Χάρωνος οὐκ ἀναληφθεὶς πεζῇ τὴν λίμνην κύκλῳ πορεύεται. ὁ δὲ Διόνυσος δύο ὀβολῶν περαιοῦται, προσπαίζων ἅμα τοῖς κατὰ τὸν πόρον ᾄδουσι βατράχοις καὶ γελωτοποιῶν. μετὰ ταῦτα ἐν Ἅιδου τῶν πραγμάτων ἤδη χειριζομένων οἵ τε μύσται χορεύοντες ἐν τῷ προ-

φανεῖ καὶ τὸν Ἴακχον ᾄδοντες ἐν χοροῦ σχήματι καθορῶνται, ὅ τε Διόνυσος μετὰ τοῦ θεράποντος εἰς ταυτὸν ἔρχεται τούτοις. τῶν δὲ προηδικημένων ὑπὸ Ἡρακλέους προσπλεκομένων τῷ Διονύσῳ διὰ τὴν ἐκ τῆς σκευῆς ἁγνοιαν, μέχρι μέν τινος οὐκ ἀγελοίως χειμάζονται, εἶτα μέντοι γε ὡς τὸν Πλούτωνα καὶ τὴν Περσέφατταν παραχθέντες ἀλεωρῆς τυγχάνουσιν. ἐν δὲ τούτῳ ὁ μὲν τῶν μυστῶν χορὸς περὶ τοῦ τὴν πολιτείαν ἐξισῶσαι καὶ τοὺς ἀτίμους ἐντίμους ποιῆσαι χἀτέρων τινῶν πρὸς τὴν Ἀθηναίων πόλιν διαλέγεται. τὰ δὲ λοιπὰ τοῦ δράματος μονόκωλα, ἄλλως δὲ τερπνὴν καὶ φιλόλογον λαμβάνει σύστασιν. παρεισάγεται γὰρ Εὐριπίδης Αἰσχύλῳ περὶ τῆς τραγικῆς διαφερόμενος, τὸ μὲν ἔμπροσθεν Αἰσχύλου παρὰ τῷ Αἴδῃ βραβεῖον ἔχοντος, τότε δὲ Εὐριπίδου τῆς τιμῆς καὶ τοῦ τραγῳδικοῦ θρόνου ἀντιποιησαμένου. συστήσαντος δὲ τοῦ Πλούτωνος αὐτοῖς τὸν Διόνυσον διακούειν ἑκάτερος αὐτοῖν λόγους πολλοὺς καὶ ποικίλους ποιεῖται, καὶ τέλος πάντα ἔλεγχον καὶ πᾶσαν βάσανον οὐκ ἀπιθάνως ἑκατέρου κατὰ τῆς θατέρου ποιήσεως προσαγαγόντος, κρίνας παρὰ προσδοκίαν ὁ Διόνυσος Αἰσχύλον νικᾶν, ἔχων αὐτὸν ὡς τοὺς ζῶντας ἀνέρχεται.

Τὸ δε δρᾶμα τῶν εὖ πάνυ καὶ φιλοπόνως πεποιημένων. ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένη διὰ Φιλωνίδου εἰς Λήναια. πρῶτος ἦν· Φρύνιχος δεύτερος Μούσαις· Πλάτων τρίτος Κλεοφῶντι. οὕτω δὲ ἐθαυμάσθη τὸ δρᾶμα διὰ τὴν ἐν αὐτῷ παράβασιν ὥστε καὶ ἀνεδιδάχθη, ὡς φησι Δικαίαρχος· οὐ δεδήλωται μὲν ὅπου ἐστὶν ἡ σκηνή, εὐλογώτατον δ' ἐν Θήβαις· καὶ γὰρ ὁ Διόνυσος ἐκεῖθεν καὶ πρὸς τὸν Ἡρακλέα ἀφικνεῖται Θηβαῖον ὄντα.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.
ΔΙΟΝΥΣΟΣ.
ΗΡΑΚΛΗΣ.
ΝΕΚΡΟΣ.
ΧΑΡΩΝ.
ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.
ΧΟΡΟΣ ΜΥΣΤΩΝ.
ΑΙΑΚΟΣ.
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.
ΠΑΝΔΟΚΕΥΤΡΙΑΙ ΔΥΟ.
ΕΥΡΙΠΙΔΗΣ.
ΑΙΣΧΥΛΟΣ.
ΠΛΟΥΤΩΝ.



Dionysos & Xanthias enter left, come to house of Hercules.
Charon enters right.
Xanthias runs about lake ~~right~~ left to point where Charon takes Dionysos.
Orchestra circle considered as lake in lower world.
Chorus of frogs – behind scenes.

ΒΑΤΡΑΧΟΙ.

ΞΑ. Εἴπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι;
ΔΙ. νὴ τὸν Δί' ὅ τι βούλει γε, πλὴν πιέζομαι.
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη χολή.
ΞΑ. μηδ' ἕτερον ἀστεῖόν τι; 5
ΔΙ. πλήν γ' ὡς θλίβομαι.
ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,
εἴπερ ποιήσω μηδὲν ὧνπερ Φρύνιχος
εἴωθε ποιεῖν καὶ Λύκις κἀμειψίας;
[σκεύη φέρουσ' ἑκάστοτ' ἐν κωμῳδίᾳ.] 15
ΔΙ. μή νυν ποιήσῃς· ὡς ἐγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἢ 'νιαυτῷ πρεσβύτερος ἀπέρχομαι.
ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὑτοσί,
ὅτι θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ. 20
ΔΙ. εἶτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφή,
ὅτ' ἐγὼ μὲν ὢν Διόνυσος, υἱὸς Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;
ΞΑ. οὐ γὰρ φέρω 'γώ; 25
ΔΙ. πῶς φέρεις γάρ, ὅς γ' ὀχεῖ;
ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;
ΞΑ. βαρέως πάνυ.

ΔΙ. οὔκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὖνος φέρει;
ΞΑ. οὐ δῆθ' ὅ γ' ἔχω 'γὼ καὶ φέρω, μὰ τὸν Δί' οὔ.
ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;
ΞΑ. οὐκ οἶδ'· ὁ δ' ὦμος οὑτοσὶ πιέζεται.
ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῄς σ' ὠφελεῖν,
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;
ἢ τἄν σε κωκύειν ἂν ἐκέλευον μακρά.
ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας
ἤδη βαδίζων εἰμὶ τῆσδ', οἳ πρῶτά με
ἔδει τραπέσθαι. παιδίον, παῖ, ἠμὶ, παῖ.
ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς
ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;
ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης;
ΞΑ. τὸ τί;
ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νὴ Δία, μὴ μαίνοιό γε.
ΗΡ. οὔ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν·
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.
ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.
ΗΡ. ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων,
ὁρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.
τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην;
ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει.
ΗΡ. κἀναυμάχησας;
ΔΙ. καὶ κατεδύσαμέν γε ναῦς
τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα.
ΗΡ. σφώ; ΔΙ. νὴ τὸν Ἀπόλλω.
ΞΑ. κἄτ' ἔγωγ' ἐξηγρόμην.
ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεὼς ἀναγιγνώσκοντί μοι
τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἐξαίφνης πόθος
τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα;

ΗΡ. πόθος; πόσος τις; ΔΙ. μικρὸς, ἡλίκος Μόλων.
ΗΡ. ποῖός τις, ὠδελφίδιον; 60
ΔΙ. οὐκ ἔχω φράσαι.
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.
ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;
ΗΡ. ἔτνους; βαβαιὰξ, μυριᾶκις ἐν τῷ βίῳ.
ΔΙ. ἆρ' ἐκδιδάσκω τὸ σαφὲς, ἢ 'τέρᾳ φράσω; – Just from tragedy.
ΗΡ. μὴ δῆτα περὶ ἔτνους γε· πάνυ γὰρ μανθάνω. 65
ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος;
ΔΙ. κοὐδείς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
ἐλθεῖν ἐπ' ἐκεῖνον. ΗΡ. πότερον εἰς Ἅιδου κάτω;
ΔΙ. καὶ νὴ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω. 70
ΗΡ. τί βουλόμενος;
ΔΙ. δέομαι ποιητοῦ δεξιοῦ.
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί. Poor poets.
ΗΡ. τί δ'; οὐκ Ἰοφῶν ζῇ;
ΔΙ. τοῦτο γάρ τοι καὶ μόνον
ἔτ' ἐστὶ λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἄρα·
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει. 75
ΗΡ. εἶτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,
μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ σ' ἄγειν;
ΔΙ. οὔ, πρίν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
ἄνευ Σοφοκλέους ὅ τι ποιεῖ κωδωνίσω.
κἄλλως ὁ μέν γ' Εὐριπίδης, πανοῦργος ὤν, 80
κἂν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·
ὁ δ' εὔκολος μὲν ἐνθάδ', εὔκολος δ' ἐκεῖ.
ΗΡ. Ἀγάθων δὲ ποῦ 'στιν; ΔΙ. ἀπολιπὼν μ' ἀποίχεται,
ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις.
ΗΡ. πρὶ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν. 85
Went on earth to the poor man.
ΗΡ. ὁ δὲ Ξενοκλέης; ΔΙ. ἐξόλοιτο νὴ Δία.

ΗΡ. Πυθάγγελος δέ;

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένου τὸν ὦμον οὑτωσὶ σφόδρα.

ΗΡ. οὔκουν ἕτερ' ἔστ' ἐνταῦθα μειρακύλλια
τραγῳδίας ποιοῦντα πλεῖν ἢ μύρια, 90
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἃ φροῦδα θᾶττον, ἢν μόνον χορὸν λάβῃ.
γόνιμον δὲ ποιητὴν ἂν οὐχ εὕροις ἔτι 95
ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.

ΗΡ. πῶς γόνιμον;

ΔΙ. ὡδὶ γόνιμον, ὅστις φθέγξεται
τοιουτονί τι παρακεκινδυνευμένον,
αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα, 100
ἢ φρένα μὲν οὐκ ἐθέλουσαν ὀμόσαι καθ' ἱερῶν,
× γλῶτταν δ' ἐπιορκήσασαν ἰδίᾳ τῆς φρενός.

ΗΡ. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι.

ΗΡ. ἦ μὴν κόβαλά γ' ἐστὶν, ὡς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἴκει νοῦν· ἔχεις γὰρ οἰκίαν. 105

ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.

ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΔΙ. ἀλλ' ὥνπερ ἕνεκα τήνδε τὴν σκευὴν ἔχων
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσειας, εἰ δεοίμην, οἷσι σὺ 110
ἐχρῶ τόθ', ἡνίκ' ἦλθες ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
πορνεῖ', ἀναπαύλας, ἐκτροπὰς, κρήνας, ὁδοὺς,
πόλεις, διαίτας, πανδοκευτρίας ὅπου
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΗΡ. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι; 116

× Hippolytus was forced to swear to keep secret. His "tongue had sworn - but not his mind". (Still he did keep the promise, despite the doctrine

ΔΙ. καὶ σύ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν
ὅπῃ τάχιστ' ἀφιξόμεθ' εἰς Ἅιδου κάτω·
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσῃς.
ΗΡ. φέρε δή, τίν' αὐτῶν σοι φράσω πρώτην; τίνα; 120
μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρανίου,
κρεμάσαντι σαυτόν. ΔΙ. παῦε, πνιγηρὰν λέγεις.
ΗΡ. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,
ἡ διὰ θυείας. ΔΙ. ἆρα κώνειον λέγεις;
ΗΡ. μάλιστά γε. 125
ΔΙ. ψυχράν γε καὶ δυσχείμερον·
εὐθὺς γὰρ ἀποπήγνυσι τἀντικνήμια.
ΗΡ. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;
ΔΙ. νὴ τὸν Δί', ὡς ὄντος γε μὴ βαδιστικοῦ.
ΗΡ. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἶτα τί;
ΗΡ. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλόν. ΔΙ. τί δρῶ;
ΗΡ. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ, 131
κἄπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι
εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν.
ΔΙ. ποῖ; ΗΡ. κάτω.
ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίω δύο.
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. ΗΡ. τί δαί;
ΔΙ. ἥνπερ σὺ τότε κατῆλθες. 136
ΗΡ. ἀλλ' ὁ πλοῦς πολύς.
εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ
ἄβυσσον. ΔΙ. εἶτα πῶς περαιωθήσομαι;
ΗΡ. ἐν πλοιαρίῳ τυννουτῳί σ' ἀνὴρ γέρων
ναύτης διάξει δύ' ὀβολὼ μισθὸν λαβών. 140
ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τὼ δύ' ὀβολώ.
πῶς ἠλθέτην κἀκεῖσε; ΗΡ. Θησεὺς ἤγαγεν.
μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία

δεινότατα.

ΔΙ. μή μ' ἔκπληττε μηδὲ δειμάτου·
οὐ γάρ μ' ἀποτρέψεις. 145

ΗΡ. εἶτα βόρβορον πολὺν
καὶ σκῶρ ἀείνων· ἐν δὲ τούτῳ κειμένους
εἴ που ξένον τις ἠδίκησε πώποτε,
ἢ μητέρ' ἠλόησεν, ἢ πατρὸς γνάθου
ἐπάταξεν, ἢ 'πίορκον ὅρκον ὤμοσεν, 150
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.

ΔΙ. νὴ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοισι κεἰ
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.

ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.

ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμυημένοι,

ΞΑ. νὴ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160

ΗΡ. οἵ σοι φράσουσ' ἀπαξάπανθ' ὧν ἂν δέῃ.
οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
καὶ χαῖρε πόλλ', ὦδελφέ.

ΔΙ. νὴ Δία καὶ σύ γε
ὑγίαινε. σὺ δὲ τὰ στρώματ' αὖθις λάμβανε. 165

ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνυ.

ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. ἐὰν δὲ μὴ χω; ΞΑ. τότ' ἐμ' ἄγειν.

ΔΙ. καλῶς λέγεις.
καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν. 170
οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·

παρὰ προσδοκίαν contrary to expectation

anticlimax

Another local lit.

with place

Stage device to explain light in "Hades".

initiated

εἰμί – nearly always future in meaning.

ἄνθρωπε, βούλει σκευάρι' εἰς Ἅιδου φέρειν;
ΝΕ. πόσ' ἄττα; ΔΙ. ταυτί.
ΝΕ. δύο δραχμὰς μισθὸν τελεῖς;
ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.
ΔΙ. ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι. 175
ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγου.
ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβιώην νυν πάλιν.
ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἰμώξεται;
ἐγὼ βαδιοῦμαι.
ΔΙ. χρηστὸς εἶ καὶ γεννάδας.
χωρῶμεν ἐπὶ τὸ πλοῖον. ΧΑ. ὠόπ, παραβαλοῦ.
ΞΑ. τουτὶ τί ἔστι; 181
ΔΙ. τοῦτο; λίμνη νὴ Δία
αὕτη 'στὶν ἣν ἔφραζε, καὶ πλοῖόν γ' ὁρῶ.
ΞΑ. νὴ τὸν Ποσειδῶ, κἄστι γ' ὁ Χάρων οὑτοσί.
ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.
ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων; 185
τίς εἰς τὸ Λήθης πεδίον, ἢ 'ς ὄνου πόκας,
ἢ 'ς Κερβερίους, ἢ 'ς κόρακας, ἢ 'πὶ Ταίναρον;
ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε.
ΔΙ. ποῖ σχήσειν δοκεῖς;
ἐς κόρακας ὄντως;
ΧΑ. ναὶ μὰ Δία, σοῦ γ' οὕνεκα.
ἔμβαινε δή. ΔΙ. παῖ, δεῦρο. 190
ΧΑ. δοῦλον οὐκ ἄγω,
εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.
ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμιῶν.
ΧΑ. οὔκουν περιθρέξει δῆτα τὴν λίμνην κύκλῳ;
ΞΑ. ποῦ δῆτ' ἀναμενῶ;
ΧΑ. παρὰ τὸν Αὐαίνου λίθον,
ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; 195

ΞΑ. πάνυ μανθάνω.
οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιών;
ΧΑ. κάθιζ' ἐπὶ κώπην. εἴ τις ἔτι πλεῖ, σπευδέτω.
οὗτος, τί ποιεῖς;
ΔΙ. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ
ἵζω 'πὶ κώπην, οἷπερ ἐκέλευσάς με σύ;
ΧΑ. οὔκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων; ΔΙ. ἰδού.
ΧΑ. οὔκουν προβαλεῖ τὼ χεῖρε κἀκτενεῖς; ΔΙ. ἰδού.
ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς 202
ἐλᾶς προθύμως;
ΔΙ. κᾆτα πῶς δυνήσομαι,
ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος
ὢν, εἶτ' ἐλαύνειν; 205
ΧΑ. ῥᾷστ'· ἀκούσει γὰρ μέλη
κάλλιστ', ἐπειδὰν ἐμβάλῃς ἅπαξ. ΔΙ. τίνων,
ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δή.
ΧΑ. ὠὸπ ὀπ ὠὸπ ὄπ.
ΒΑ. βρεκεκεκὲξ κοὰξ κοὰξ,
βρεκεκεκὲξ κοὰξ κοὰξ. 210
λιμναῖα κρηνῶν τέκνα,
ξύναυλον ὕμνων βοὰν
φθεγξώμεθ', εὔγηρυν ἐμὰν ἀοιδὰν,
κοὰξ κοὰξ,
ἣν ἀμφὶ Νυσήιον 215
Διὸς Διώνυσον ἐν
Λίμναισιν ἰαχήσαμεν,
ἡνίχ' ὁ κραιπαλόκωμος
τοῖς ἱεροῖσι χύτροισι
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.
βρεκεκεκὲξ κοὰξ κοάξ. 220
ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι

τὸν ὄρρον, ὦ κοὰξ κοάξ·
ὑμῖν δ' ἴσως οὐδὲν μέλει.
ΒΑ. βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοάξ·
οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοάξ.
ΒΑ. εἰκότως γ', ὦ πολλὰ πράττων· ἐμὲ γὰρ ἔστερξαν εὔλυροί τε Μοῦσαι
καὶ κεροβάτας Πὰν, ὁ καλαμόφογγα παίζων·
προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
ἕνεκα δόνακος, ὃν ὑπολύριον
ἔνυδρον ἐν λίμναις τρέφω.
βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω.
ἀλλ', ὦ φιλῳδὸν γένος,
παύσασθε.
ΒΑ. μᾶλλον μὲν οὖν
φθεγξόμεσθ', εἰ δή ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἡλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες ᾠδῆς
πολυκολύμβοισι μέλεσιν,
ἢ Διὸς φεύγοντες ὄμβρον
ἔνυδρον ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.
βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.
τουτὶ παρ' ὑμῶν λαμβάνω.
ΒΑ. δεινά τἄρα πεισόμεσθα.
ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι.

ΒΑ. βρεκεκεκὲξ κοὰξ κοάξ
ΔΙ. οἰμώζετ'· οὐ γάρ μοι μέλει.
ΒΑ. ἀλλὰ μὴν κεκραξόμεσθά γ'
ὁπόσον ἡ φάρυγξ ἂν ἡμῶν
χανδάνῃ δι' ἡμέρας 260
βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.
τούτῳ γὰρ οὐ νικήσετε.
ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.
ΔΙ. οὐδέποτε· κεκράξομαι γάρ, 265
κἂν με δέῃ δι' ἡμέρας,
ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοὰξ,
βρεκεκεκὲξ κοὰξ κοάξ.
ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.
ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.
ἔκβαιν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τὠβολώ.
ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; ἢ Ξανθίας; 271
ΞΑ. ἰαῦ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ δέσποτα.
ΔΙ. τί ἐστι τἀνταυθί; ΞΑ. σκότος καὶ βόρβορος.
ΔΙ. κατεῖδες οὖν που τοὺς πατραλοίας αὐτόθι
καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν; ΞΑ. σὺ δ' οὔ;
ΔΙ. νὴ τὸν Ποσειδῶ 'γωγε, καὶ νυνί γ' ὁρῶ. 276
ἄγε δή, τί δρῶμεν;
ΞΑ. προϊέναι βέλτιστα νῷν,
ὡς οὗτος ὁ τόπος ἐστὶν οὗ τὰ θηρία
τὰ δεινὰ ἔφασκ' ἐκεῖνος.
ΔΙ. ὡς οἰμώξεται,
ἠλαζονεύεθ', ἵνα φοβηθείην ἐγώ, 280
εἰδὼς με μάχιμον ὄντα, φιλοτιμούμενος.
οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὡς Ἡρακλῆς.
ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι,

Hit at the audience.

darkness & mud

Imagine line from Euripides.

Mean for Heracles.

λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.
ΞΑ. νὴ τὸν Δία· καὶ μὴν αἰσθάνομαι ψόφου τινός. 285
ΔΙ. ποῦ ποῦ 'στιν; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ' ἴθι.
ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἴθι.
ΞΑ. καὶ μὴν ὁρῶ νὴ τὸν Δία θηρίον μέγα.
ΔΙ. ποῖόν τι;
ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται·
ποτὲ μέν γε βοῦς, νυνὶ δ' ὀρεύς, ποτὲ δ' αὖ γυνὴ 290
ὡραιοτάτη τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ' αὐτὴν ἴω.
ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.
ΔΙ. Ἔμπουσα τοίνυν ἐστί.
ΞΑ. πυρὶ γοῦν λάμπεται
ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει;
ΞΑ. νὴ τὸν Ποσειδῶ καὶ βολίτινον θάτερον, 295
σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην;
ΞΑ. ποῖ δ' ἐγώ;
ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης. The priest's seat was directly in front of D. as he spoke.
ΞΑ. ἀπολούμεθ', ὦναξ Ἡράκλεις.
ΔΙ. οὐ μὴ καλεῖς μ', ὠνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοὔνομα.
ΞΑ. Διόνυσε τοίνυν. ΔΙ. τοῦτ' ἔθ' ἧττον θατέρου. 300
ΞΑ. ἴθ' ὅπερ ἔρχει. δεῦρο δεῦρ', ὦ δέσποτα.
ΔΙ. τί δ' ἔστί;
ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,
ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν·
ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὁρῶ. – Euripides again
ἤμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νὴ τὸν Δία.
ΔΙ. καὶ αὖθις κατόμοσον. ΞΑ. νὴ Δί'. 306
ΔΙ. ὄμοσον. ΞΑ. νὴ Δία.
ΔΙ. οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδών·
ΞΑ. ὀδὶ δὲ δείσας ὑπερεπυρρίασέ σου.

Banquet for dinner
To dramatic contrast.
(The priest) How pale he was! Relished for you

This play proves conclusively that actors stood in the orchestra, not on a stage.
Unexpected turn producing humor – παραπροσδοκία

ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; 310
αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα;
ΞΑ. οὗτος. ΔΙ. τί ἔστιν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;
ΞΑ. αὐλῶν πνοῆς.
ΔΙ. ἔγωγε, καὶ δᾴδων γέ με
αὔρα τις εἰσέπνευσε μυστικωτάτη.
ἀλλ' ἠρεμὶ πτήξαντες ἀκροασώμεθα. 315
ΧΟ. Ἴακχ', ὦ Ἴακχε. – Bacchus!
Ἴακχ', ὦ Ἴακχε.
ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμυημένοι
ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῷν. δι' ἀγορᾶς
ᾄδουσι γοῦν τὸν Ἴακχον ὅνπερ Διαγόρας. 320 market
ΔΙ. κἀμοὶ δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν market place.
βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.
ΧΟ. Ἴακχ', ὦ πολυτίμητ' ἐν ἕδραις ἐνθάδε ναίων, στρ.
Ἴακχ' ὦ Ἴακχε, 325
ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,
ὁσίους ἐς θιασώτας,
πολύκαρπον μὲν τινάσσων
περὶ κρατὶ σῷ βρύοντα
στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων 330
ποδὶ τὰν ἀκόλαστον
φιλοπαίγμονα τιμάν,
χαρίτων πλεῖστον ἔχουσαν μέρος, ἁγνάν, ἱερὰν 335
ὁσίοις μύσταις χορείαν.
ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.
ΔΙ. οὔκουν ἀτρέμ' ἕξεις, ἤν τι καὶ χορδῆς λάβῃς;
ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἥκει τινάσσων, ἀντ. 340

Quint 15 424

Ἴακχ', ὦ Ἴακχε,
νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλογὶ φέγγεται δὲ λειμών·
γόνυ πάλλεται γερόντων· 345
ἀποσείονται δὲ λύπας
χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς,
ἱερᾶς ὑπὸ τιμᾶς.
σὺ δὲ λαμπάδι φέγγων 350
προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον
χοροποιὸν, μάκαρ, ἥβαν.
εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν
ὅστις ἄπειρος τοιῶνδε λόγων, ἢ γνώμῃ μὴ καθαρεύει, 355
ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχίρευσεν,
μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ' ἐτελέσθη,
ἢ βωμολόχοις ἔπεσιν χαίρει μὴ 'ν καιρῷ τοῦτο ποιοῦσιν,
ἢ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὔκολός ἐστι πολίταις,
ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπιθυμῶν, 360
ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδοκεῖται,
ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τἀπόρρητ' ἀποπέμπει
ἐξ Αἰγίνης Θωρυκίων ὤν, εἰκοστολόγος κακοδαίμων,
ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἐπίδαυρον,
ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τινὰ πείθει, 365

ἢ κατατιλᾷ τῶν Ἑκαταίων κυκλίοισι χοροῖσιν ὑπᾴδων,
ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὢν εἶτ' ἀποτρώγει,
κωμῳδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διονύσου·
τούτοις αὐδῶ καὖθις ἀπαυδῶ καὖθις τὸ τρίτον μάλ' ἀπαυδῶ
ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ὀνεγείρετε μολπὴν 370
καὶ παννυχίδας τὰς ἡμετέρας, αἳ τῇδε πρέπουσιν ἑορτῇ.
χώρει νυν πᾶς ἀνδρείως στρ. α'.
ἐς τοὺς εὐανθεῖς κόλπους
λειμώνων ἐγκρούων
κἀπισκώπτων 375
καὶ παίζων καὶ χλευάζων.
ἠρίστηται δ' ἐξαρκούντως.
ἀλλ' ἔμβα χὤπως ἀρεῖς ἀντ. α'. 377
τὴν Σώτειραν γενναίως
τῇ φωνῇ μολπάζων,
ἢ τὴν χώραν 380
σώζειν φήσ' ἐς τὰς ὥρας,
κἂν Θωρυκίων μὴ βούληται. 381
ἄγε νυν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον βασίλειαν
Δήμητρα θεὰν ἐπικοσμοῦντες ζαθέοις μολπαῖς κελαδεῖτε.
Δήμητερ, ἁγνῶν ὀργίων στρ. β'.
ἄνασσα, συμπαραστάτει, 385
καὶ σῶζε τὸν σαυτῆς χορόν·

καί μ' ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεῦσαι·
καὶ πολλὰ μὲν γέλοιά μ' εἰ- ἀντ. β'.
πεῖν, πολλὰ δὲ σπουδαῖα, καὶ 390
τῆς σῆς ἑορτῆς ἀξίως
παίσαντα καὶ σκώψαντα νι-
κήσαντα ταινιοῦσθαι.
ἀλλ' εἶα 394
νῦν καὶ τὸν ὡραῖον θεὸν παρακαλεῖτε δεῦρο 395
ᾠδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.
Ἴακχε πολυτίμητε, μέλος ἑορτῆς
ἥδιστον εὑρών, δεῦρο συνακολούθει
πρὸς τὴν θεὸν καὶ δεῖξον ὡς 400
ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.
Ἴακχε φιλοχορευτά, συμπρόπεμπέ με.
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
κἀπ' εὐτελείᾳ τόν τε σανδαλίσκον 405
καὶ τὸ ῥάκος, κἀξεῦρες ὥστ'
ἀζημίους παίζειν τε καὶ χορεύειν.
Ἴακχε φιλοχορευτά, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' ἀεί πως φιλακόλουθός εἰμι καὶ
παίζων χορεύειν βούλομαι. ΞΑ. κἄγωγε πρός.

ΧΟ. βούλεσθε δῆτα κοινῇ 416
σκώψωμεν Ἀρχέδημον;
ὃς ἑπτέτης ὢν οὐκ ἔφυσε φράτερας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι, 420
κἀστὶν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῷν
Πλούτων' ὅπου 'νθάδ' οἰκεῖ; "I know thee – who thou art
ξένω γαρ ἐσμεν ἀρτίως ἀφιγμένω.

ΧΟ. μηδὲν μακρὰν ἀπέλθῃς,
μηδ' αὖθις ἐπανέρῃ με, 435
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.
ΔΙ. αἴροι' ἂν αὖθις, ὦ παῖ.
ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα
ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;
ΧΟ. χωρεῖτε 440
νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος
παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.
ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξὶν, 444
οὗ πανυυχίζουσιν θεᾷ, φέγγος ἱερὸν οἴσων.
χωρῶμεν ἐς πολυρρόδους στρ. 448
λειμῶνας ἀνθεμώδεις,
τὸν ἡμέτερον τρόπον 450
τὸν καλλιχορώτατον
παίζοντες, ὃν ὄλβιαι
Μοῖραι ξυνάγουσιν.
μόνοις γὰρ ἡμῖν ἥλιος ἀντ.
καὶ φέγγος ἱλαρόν ἐστιν, 455
ὅσοι μεμνήμεθ' εὐ-
σεβῆ τε διήγομεν
τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.
ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;
ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
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ΔΙ. παῖ παῖ. ΑΙΑ. τίς οὗτος;
ΔΙ. Ἡρακλῆς ὁ καρτερός.
ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ 465
καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,

Returning to wind orchestra to question chorus - then to middle door of stage

a wearisome repetition - "in the case of the lebbing"

ancestor of Corinthians.

Contrast to bravery at door of Heracles.

rhyme lost in eng. form & dress.

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Ἀχερόντιός τε σκόπελος αἱματοσταγὴς
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διασπαράξει, πλευμόνων τ' ἀνθάψεται
Ταρτησία μύραινα· τὼ νεφρὼ δέ σου 475
αὐτοῖσιν ἐντέροισιν ἡματωμένω
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ἐφ' ἃς ἐγὼ δρομαῖον ὁρμήσω πόδα.
ΞΑ. ὦ καταγέλαστ', οὔκουν ἀναστήσει ταχὺ 480
πρίν τινά σ' ἰδεῖν ἀλλότριον;
ΔΙ. ἀλλ' ὡρακιῶ.
ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.
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Aeacus was apparently responsible for Cerberus.

A great delicacy at table!!

Homeric imperative

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relique lost in eng. form a dorias.

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Homeric imperative

ΑΙΑ. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον, 605
ἵνα δῷ δίκην· ἀνύετον. ΔΙ. ἥκει τῷ κακόν.
ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσιτον;
ΑΙΑ. ἀγγ. εἶεν, μαχεῖ;
ὁ Διτύλας χὠ Σκεβλύας χὠ Παρδόκας
χωρεῖτε δευρὶ καὶ μάχεσθε τουτῳί.
ΔΙ. εἶτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ 610
κλέπτοντα πρὸς τἀλλότρια; ΑΙΑ. μάλλ' ὑπερφυᾶ.
ΔΙ. σχέτλια μὲν οὖν καὶ δεινά.
ΞΑ. καὶ μὴν νὴ Δία,
εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,
ἢ 'κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.
καί σοι ποιήσω πρᾶγμα γενναῖον πάνυ· 615
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβὼν,
κἂν ποτέ μ' ἕλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.
ΑΙΑ. καὶ πῶς βασανίσω;
ΞΑ. πάντα τρόπον, ἐν κλίμακι
δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,
στρεβλῶν, ἔτι δ' ἐς τὰς ῥῖνας ὄξος ἐγχέων. 620
πλίνθους ἐπιτιθεὶς, πάντα τἄλλα, πλὴν πράσῳ
μὴ τύπτε τοῦτον μηδὲ γητείῳ νέῳ.
ΑΙΑ. δίκαιος ὁ λόγος· κἄν τι πηρώσω γέ σοι
τὸν παῖδα τύπτων, τἀργύριόν σοι κείσεται.
ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών. 625
ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοί κατ' ὀφθαλμοὺς λεγῇ.
κατάθου σὺ τὰ σκεύη ταχέως, χὤπως ἐρεῖς
ἐνταῦθα μηδὲν ψεῦδος.
ΔΙ. ἀγορεύω τινὶ
ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'· εἰ δὲ μή,
αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί; 630
ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διός,

ΞΑ. τί δ' ἔστιν; οὐ δή πού μ' ἀφελέσθαι διανοεῖ
ἄδωκας αὐτός;
ΔΙ. ἃ ἔδωκας οὐ τάχ', ἀλλ' ἤδη ποιῶ.
κατάθου τὸ δέρμα.
ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι
καὶ τοῖς θεοῖσιν ἐπιτρέπω.
ΔΙ. ποίοις θεοῖς; - almost an oath!
τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν 530
ὡς δοῦλος ὢν καὶ θνητὸς Ἀλκμήνης ἔσει;
ΞΑ. ἀμέλει, καλῶς· ἔχ' αὔτ'. ἴσως γάρ τοί ποτε
ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι. } cf. Achilles giving up Briseis to Agamemnon
ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἐστι στρ. 534
νοῦν ἔχοντος καὶ φρένας καὶ
πολλὰ περιπεπλευκότος, 535
μετακυλίνδειν αὐτὸν ἀεὶ
πρὸς τὸν εὖ πράττοντα τοῖχον
μᾶλλον ἢ γεγραμμένην
εἰκόν' ἑστάναι, λαβόνθ' ἓν
σχῆμα· τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακώτερον
δεξιοῦ πρὸς ἀνδρός ἐστι 540
καὶ φύσει Θηραμένους. - } moderate in politics, termed shifty because of change from one party to another - nickname
ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος Cothurnus - boot for either foot.
οὑτοσί,
ὃς εἰς τὸ πανδοκεῖον εἰσελθών ποτε 550
ἑκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.
ΠΑΝ. Β. νὴ Δία,
ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἥκει τινί.
ΠΑΝ. Α. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἴκοσιν
ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δίκην.
ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλά. 555

ΔΙ. ληρεῖς, ὦ γύναι,
κοὐκ οἶσθ' ὅ τι λέγεις.
ΠΑΝ. Α. οὐ μὲν οὖν με προσεδόκας,
ὁτιὴ κοθόρνους εἶχες, ἂν γνῶναί σ' ἔτι;
τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω.
ΠΑΝ. Β. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρὸν, τάλσν,
ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 560
κἄπειτ' ἐπειδὴ τἀργύριον ἐπραττόμην,
ἔβλεψεν εἴς με δριμὺ κἀμυκᾶτό γε.
ΞΑ. τούτου πάνυ τοὔργον, οὗτος ὁ τρόπος πανταχοῦ.
ΠΑΝ. Β. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.
ΠΑΝ. Α. νὴ Δία, τάλαινα. 565
ΠΑΝ. Β. νὼ δὲ δεισάσα γέ που
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·
ὁ δ' ᾤχετ' ἐξάξας γε τοὺς ψιάθους λαβών.
ΞΑ. καὶ τοῦτο τούτου τοὔργον. ἀλλ' ἐχρῆν τι δρᾶν.
ΠΑΝ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι. x
ΠΑΝ. Β. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον,
ἵν' αὐτὸν ἐπιτρίψωμεν. 571
ΠΑΝ. Α. ὦ μιαρὰ φάρυγξ,
ὡς ἡδέως ἂν σου λίθῳ τοὺς γομφίους
κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.
ΠΑΝ. Β. ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλοιμί σε.
ΠΑΝ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου, 575
δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.
ἀλλ' εἶμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
ἐκπηνιεῖται ταῦτα προσκαλούμενος.
ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580
οὐκ ἂν γενοίμην Ἡρακλῆς ἄν.
ΔΙ. μηδαμῶς,

x Cleon - successor to Pericles as leader of democracy. a tanner by trade. Arist. assails him bitterly in "The Knights": he was προστάτης - patron of resident aliens.

ὦ Ξανθίδιον.

ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ
υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὤν;

ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς·
κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι.
ἀλλ' ἤν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριζος αὐτὸς, ἡ γυνὴ, τὰ παιδία,
κάκιστ' ἀπολοίμην, κἀρχέδημος ὁ γλάμων.

ΞΑ. δέχομαι τὸν ὅρκον, κἀπὶ τούτοις λαμβάνω.

ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ
τὴν στολὴν εἴληφας, ἥνπερ
εἶχες, ἐξ ἀρχῆς πάλιν,
ἀνανεάζειν * *
καὶ βλέπειν αὖθις τὸ δεινὸν,
τοῦ θεοῦ μεμνημένον
ᾧπερ εἰκάζεις σεαυτόν.
εἰ δὲ παραληρῶν ἁλώσει
καὶ βαλεῖς τι μαλθακὸν,
αὖθις αἵρεσθαί σ' ἀνάγκη
'στὶν πάλιν τὰ στρώματα.

ΞΑ. οὐ κακῶς, ὦνδρες, παραινεῖτ',
ἀλλὰ καὐτὸς τυγχάνω ταῦτ'
ἄρτι συννοούμενος.
ὅτι μὲν οὖν, ἢν χρηστὸν ᾖ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει-
ράσεταί μ' εὖ οἶδ' ὅτι.
ἀλλ' ὅμως ἐγὼ παρέξω
'μαυτὸν ἀνδρεῖον τὸ λῆμα
καὶ βλέποντ' ὀρίγανον.
δεῖν δ' ἔοικεν, ὡς ἀκούω.
τῆς θύρας καὶ δὴ ψόφον.

Dim. of endearment.

Repeating words of Dionysos

Same as Eng. do = repeating idea of another verb.

May he be distinguished too!

Archedemos was doubtless in the audience

Old comedy personal, political, local in nature.
middle " " transition.
New " " of manners — { Terence.

ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; 310
αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα;
ΞΑ. οὗτος. ΔΙ. τί ἔστιν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;
ΞΑ. αὐλῶν πνοῆς.
ΔΙ. ἔγωγε, καὶ δᾴδων γέ με
αὔρα τις εἰσέπνευσε μυστικωτάτη.
ἀλλ' ἠρεμὶ πτήξαντες ἀκροασώμεθα. 315
ΧΟ. Ἴακχ', ὦ Ἴακχε. – Bacchus!
Ἴακχ', ὦ Ἴακχε.
ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δέσποθ', οἱ μεμυημένοι
ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῷν. δι' ἀγορᾶς
ᾄδουσι γοῦν τὸν Ἴακχον ὅνπερ Διαγόρας. 320 market
ΔΙ. κἀμοὶ δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν! market place.
βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.
ΧΟ. Ἴακχ', ὦ πολυτίμητ' ἐν ἕδραις ἐνθάδε ναίων, στρ.
Ἴακχ' ὦ Ἴακχε, 325
ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,
ὁσίους ἐς θιασώτας,
πολύκαρπον μὲν τινάσσων
περὶ κρατὶ σῷ βρύοντα
στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων 330
ποδὶ τὰν ἀκόλαστον
φιλοπαίγμονα τιμάν,
χαρίτων πλεῖστον ἔχουσαν μέρος, ἁγνάν, ἱερὰν 335
ὁσίοις μύσταις χορείαν.
ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.
ΔΙ. οὔκουν ἀτρέμ' ἕξεις, ἤν τι καὶ χορδῆς λάβῃς;
ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἥκει τινάσσων, ἀντ. 340

Quint to 424

Ἴακχ', ὦ Ἴακχε,
νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλογὶ φέγγεται δὲ λειμών·
γόνυ πάλλεται γερόντων· 345
ἀποσείονται δὲ λύπας
χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς,
ἱερᾶς ὑπὸ τιμᾶς.
σὺ δὲ λαμπάδι φέγγων 350
προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἕλειον δάπεδον
χοροποιὸν, μάκαρ, ἥβαν.
εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν
ὅστις ἄπειρος τοιῶνδε λόγων, ἢ γνώμῃ μὴ καθαρεύει, 355
ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν,
μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ' ἐτελέσθη,
ἢ βωμολόχοις ἔπεσιν χαίρει μὴ 'ν καιρῷ τοῦτο ποιοῦσιν,
ἢ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὔκολός ἐστι πολίταις,
ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπιθυμῶν, 360
ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδοκεῖται,
ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τἀπόρρητ' ἀποπέμπει
ἐξ Αἰγίνης Θωρυκίων ὢν, εἰκοστολόγος κακοδαίμων,
ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἐπίδαυρον,
ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τινὰ πείθει, 365

ἢ κατατιλᾷ τῶν Ἑκαταίων κυκλίοισι χοροῖσιν ὑπᾴδων,
ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὢν εἶτ' ἀποτρώγει,
κωμῳδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διονύσου·
τούτοις αὐδῶ καὐθις ἀπαυδῶ καὐθις τὸ τρίτον μάλ' ἀπαυδῶ
ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ἀνεγείρετε μολπὴν 370
καὶ παννυχίδας τὰς ἡμετέρας, αἳ τῇδε πρέπουσιν ἑορτῇ.
χώρει νυν πᾶς ἀνδρείως στρ. α'.
ἐς τοὺς εὐανθεῖς κόλπους
λειμώνων ἐγκρούων
κἀπισκώπτων 375
καὶ παίζων καὶ χλευάζων.
ἠρίστηται δ' ἐξαρκούντως.
ἀλλ' ἔμβα χὤπως ἀρεῖς ἀντ. α'. 377
τὴν Σώτειραν γενναίως
τῇ φωνῇ μολπάζων,
ἣ τὴν χώραν 380
σώζειν φήσ' ἐς τὰς ὥρας,
κἂν Θωρυκίων μὴ βούληται. 381
ἄγε νυν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον βασίλειαν
Δήμητρα θεὰν ἐπικοσμοῦντες ζαθέοις μολπαῖς κελαδεῖτε.
Δήμητερ, ἁγνῶν ὀργίων στρ. β'.
ἄνασσα, συμπαραστάτει, 385
καὶ σῶζε τὸν σαυτῆς χορόν·

καί μ' ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεῦσαι·
καὶ πολλὰ μὲν γέλοιά μ' εἰ- ἀντ. β'.
πεῖν, πολλὰ δὲ σπουδαῖα, καὶ 390
τῆς σῆς ἑορτῆς ἀξίως
παίσαντα καὶ σκώψαντα νι-
κήσαντα ταινιοῦσθαι.
ἀλλ' εἶα 394
νῦν καὶ τὸν ὡραῖον θεὸν παρακαλεῖτε δεῦρο 395
ᾠδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.
Ἴακχε πολυτίμητε, μέλος ἑορτῆς
ἥδιστον εὑρών, δεῦρο συνακολούθει
πρὸς τὴν θεὸν καὶ δεῖξον ὡς 400
ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.
Ἴακχε φιλοχορευτά, συμπρόπεμπέ με.
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
κἀπ' εὐτελείᾳ τόν τε σανδαλίσκον 405
καὶ τὸ ῥάκος, κἀξεῦρες ὥστ'
ἀζημίους παίζειν τε καὶ χορεύειν.
Ἴακχε φιλοχορευτά, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' ἀεί πως φιλακόλουθός εἰμι καὶ
παίζων χορεύειν βούλομαι. ΞΑ. κἄγωγε πρός.

ΧΟ. βούλεσθε δῆτα κοινῇ 416
σκώψωμεν Ἀρχέδημον;
ὃς ἑπτέτης ὢν οὐκ ἔφυσε φράτερας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι, 420
κἀστὶν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῷν
Πλούτων' ὅπου 'νθάδ' οἰκεῖ; "I know thee – who thou art
ξένω γαρ ἐσμεν ἀρτίως ἀφιγμένω.

ΧΟ. μηδὲν μακρὰν ἀπέλθῃς,
μηδ' αὖθις ἐπανέρῃ με, 435
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἴροι' ἂν αὖθις, ὦ παῖ.

ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα
ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;

ΧΟ. χωρεῖτε 440
νῦν ἱερὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος
παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.
ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξὶν, 444
οὐ παννυχίζουσιν θεᾷ, φέγγος ἱερὸν οἴσων.

χωρῶμεν ἐς πυλυρρόδους στρ. 448
λειμῶνας ἀνθεμώδεις,
τὸν ἡμέτερον τρόπον 450
τὸν καλλιχορώτατον
παίζοντες, ὃν ὄλβιαι
Μοῖραι ξυνάγουσιν.
μόνοις γὰρ ἡμῖν ἥλιος ἀντ.
καὶ φέγγος ἱλαρόν ἐστιν, 455
ὅσοι μεμνήμεθ' εὐ-
σεβῆ τε διήγομεν
τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;

ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;

ΔΙ. παῖ παῖ. ΑΙΑ. τίς οὗτος;

ΔΙ. Ἡρακλῆς ὁ καρτερός.

ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ 465
καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,

a wearisome repetition — "in the case of the lubbing"

Returning to the orchestra to question the chorus — then to the middle door of stage

Ancestor of Corinthians.

Contrast to drawing at door of Heracles.

λῆμα lost in eng. form a dorism.

ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων κἀποδρὰς ᾤχου λαβὼν,
ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·
τοία Στυγός σε μελανοκάρδιος πέτρα 470
Ἀχερόντιός τε σκόπελος αἱματοσταγὴς
φρουροῦσι, Κωκυτοῦ τε περίδρομοι κύνες,
Ἐχιδνά θ' ἑκατογκέφαλος, ἢ τὰ σπλάγχνα σου
διασπαράξει, πλευμόνων τ' ἀνθάψεται
Ταρτησία μύραινα· τὼ νεφρὼ δέ σου 475
αὐτοῖσιν ἐντέροισιν ἡματωμένω
διασπάσονται Γοργόνες Τιθράσιαι,
ἐφ' ἃς ἐγὼ δρομαῖον ὁρμήσῳ πόδα.
ΞΑ. ὦ καταγέλαστ', οὔκουν ἀναστήσει ταχὺ 480
πρίν τινά σ' ἰδεῖν ἀλλότριον;
ΔΙ. ἀλλ' ὡρακιῶ.
ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.
ΞΑ. ἰδοὺ λαβέ. ΔΙ. προσθοῦ.
ΞΑ. ποῦ 'στιν; ὦ χρυσοῖ θεοί,
ἐνταῦθ' ἔχεις τὴν καρδίαν;
ΔΙ. δείσασα γὰρ
εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν. 485
ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.
ΔΙ. ἐγώ;
πῶς δειλὸς, ὅστις σφογγιὰν ᾔτησά σε;
ΞΑ. ἀνδρεῖά γ', ὦ Πόσειδον.
ΔΙ. οἶμαι νὴ Δία.
σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ῥημάτων
καὶ τὰς ἀπειλάς; ΞΑ. οὐ μὰ Δί' οὐδ' ἐφρόντισα.
ΔΙ. ἴθι νυν, ἐπειδὴ λῃματιᾷς κἀνδρεῖος εἶ,
σὺ μὲν γενοῦ 'γώ, τὸ ῥόπαλον τουτὶ λαβὼν 495
καὶ τὴν λεοντῆν, εἴπερ ἀφοβόσπλαγχνος εἶ·

Rhecus was apparently responsible for Cerberus.

A great delicacy at table!!

Homeric imperatives dor. φέρω

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν στρ. 895
παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τίνα λόγων
ἔπιτε δαΐαν ὁδόν.
γλῶσσα μὲν γὰρ ἠγρίωται,
λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
οὐδ' ἀκίνητοι φρένες.
προσδοκᾶν οὖν εἰκός ἐστι 900
τὸν μὲν ἀστεῖόν τι λέξειν
καὶ κατερρινημένον,
τὸν δ' ἀνασπῶντ' αὐτοπρέμνοις
τοῖς λόγοισιν
ἐμπεσόντα συσκεδᾶν πολ-
λὰς ἀλινδήθρας ἐπῶν. 904

ΔΙ. ἀλλ' ὡς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρεῖτον
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἷ' ἂν ἄλλος εἴποι.

ΕΥ. καὶ μὴν ἐμαυτὸν μέν γε, τὴν ποίησιν οἷός εἰμι,
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,
ὡς ἦν ἀλαζὼν καὶ φέναξ, οἵοις τε τοὺς θεατὰς 909
ἐξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ τραφέντας.
πρώτιστα μὲν γὰρ ἕνα τιν' ἂν καθῖσεν ἐγκαλύψας,
Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνὺς,
πρόσχημα τῆς τραγῳδίας, γρύζοντας οὐδὲ τουτί·

ΔΙ. μὰ τὸν Δί' οὐ δῆθ'.

ΕΥ. ὁ δὲ χορός γ' ἤρειδεν ὁρμαθοὺς ἂν
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν· οἱ δ' ἐσίγων.

ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ' ἐτερπεν 916
οὐχ ἧττον ἢ νῦν οἱ λαλοῦντες.

ΕΥ. ἠλίθιος γὰρ ἦσθα,
σάφ' ἴσθι.

ΔΙ. κἀμαυτῷ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεῖνα;

ΕΥ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατὴς προσδοκῶν καθοῖτο,

ἂν + aor. mod used for repeated action (not here cont to fact.)

fool

indefinable used to name

fondness of Aeschylus for silent characters partly due to inadequacy of scenic arrangements.
1st scene building 460 i.e. only the side entrances.

ΞΑ. τί δ' ἔστιν; οὐ δή πού μ' ἀφελέσθαι διανοεῖ
ἄδωκας αὐτός;
ΔΙ. ἃ ἔδωκας οὐ τάχ', ἀλλ' ἤδη ποιῶ.
κατάθου τὸ δέρμα.
ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι
καὶ τοῖς θεοῖσιν ἐπιτρέπω.
ΔΙ. ποίοις θεοῖς; - Almost an oath!
τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν 530
ὡς δοῦλος ὢν καὶ θνητὸς Ἀλκμήνης ἔσει;
ΞΑ. ἀμέλει, καλῶς· ἔχ' αὖτ'. ἴσως γάρ τοί ποτε
ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι. } cf. Achilles giving up Briseis to Agamemnon
ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἐστι στρ. 534
νοῦν ἔχοντος καὶ φρένας καὶ
πολλὰ περιπεπλευκότος, 535
μετακυλίνδειν αὐτὸν ἀεὶ
πρὸς τὸν εὖ πράττοντα τοῖχον
μᾶλλον ἢ γεγραμμένην
εἰκόν' ἑστάναι, λαβόνθ' ἓν
σχῆμα· τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακώτερον
δεξιοῦ πρὸς ἀνδρός ἐστι } moderate in politics, termed shifty because of change from one party to another - Nicias 540
καὶ φύσει Θηραμένους. -
ΠΑΝ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος Cothurnus boot for either foot.
οὑτοσί,
ὃς εἰς τὸ πανδοκεῖον εἰσελθών ποτε 550
ἑκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.
ΠΑΝ. Β. νὴ Δία,
ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἥκει τινί.
ΠΑΝ. Α. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἴκοσιν
ἀν' ἡμιωβολιαῖα. ΞΑ. δώσει τις δίκην.
ΠΑΝ. Α. καὶ τὰ σκόροδα τὰ πολλά. 555

ΔΙ. ληρεῖς, ὦ γύναι,
κοὐκ οἶσθ' ὅ τι λέγεις.

ΠΑΝ. Α. οὐ μὲν οὖν με προσεδόκας,
ὅτιὴ κοθόρνους εἶχες, ἂν γνῶναί σ' ἔτι;
τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω.

ΠΑΝ. Β. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρὸν, τάλσν,
ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν. 560
κἄπειτ' ἐπειδὴ τἀργύριον ἐπραττόμην,
ἔβλεψεν εἴς με δριμὺ κἀμυκᾶτό γε.

ΞΑ. τούτου πάνυ τοὔργον, οὗτος ὁ τρόπος πανταχοῦ.

ΠΑΝ. Β. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.

ΠΑΝ. Α. νὴ Δία, τάλαινα, 565

ΠΑΝ. Β. νὼ δὲ δεισάσα γέ που
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·
ὁ δ' ᾤχετ' ἐξάξας γε τοὺς ψιάθους λαβών.

ΞΑ. καὶ τοῦτο τούτου τοὔργον. ἀλλ' ἐχρῆν τι δρᾶν.

ΠΑΝ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι. x

ΠΑΝ. Β. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον,
ἵν' αὐτὸν ἐπιτρίψωμεν. 571

ΠΑΝ. Α. ὦ μιαρὰ φάρυγξ,
ὡς ἡδέως ἂν σου λίθῳ τοὺς γομφίους
κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑΝ. Β. ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλοιμί σε.

ΠΑΝ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου, 575
δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.
ἀλλ' εἶμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
ἐκπηνιεῖται ταῦτα προσκαλούμενος.

ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580
οὐκ ἂν γενοίμην Ἡρακλῆς ἄν.

ΔΙ. μηδαμῶς,

x Cleon - successor to Pericles as leader of democracy. a tanner by trade. Arist. assails him bitterly in "The Knights": He was προστάτης - patron of resident aliens.

ὦ Ξανθίδιον.

ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὤν;

ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς· κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι. 585
ἀλλ' ἤν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου, πρόρριζος αὐτὸς, ἡ γυνὴ, τὰ παιδία, κάκιστ' ἀπολοίμην, καρχέδημος ὁ γλάμων.

ΞΑ. δέχομαι τὸν ὅρκον, κἀπὶ τούτοις λαμβάνω.

ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ τὴν στολὴν εἴληφας, ἥνπερ εἶχες, ἐξ ἀρχῆς πάλιν, ἀνανεάζειν * * ἀντ. 590
καὶ βλέπειν αὖθις τὸ δεινὸν, τοῦ θεοῦ μεμνημένον ᾧπερ εἰκάζεις σεαυτόν.
εἰ δὲ παραληρῶν ἁλώσει καὶ βαλεῖς τι μαλθακὸν, 595
αὖθις αἱρεσθαί σ' ἀνάγκη 'στὶν πάλιν τὰ στρώματα.

ΞΑ. οὐ κακῶς, ὦνδρες, παραινεῖτ', ἀλλὰ καὐτὸς τυγχάνω ταῦτ' ἄρτι συννοούμενος.
ὅτι μὲν οὖν, ἢν χρηστὸν ᾖ τι, ταῦτ' ἀφαιρεῖσθαι πάλιν πειρά- 600
σεταί μ' εὖ οἶδ' ὅτι.
ἀλλ' ὅμως ἐγὼ παρέξω 'μαυτὸν ἀνδρεῖον τὸ λῆμα καὶ βλέποντ' ὀρίγανον.
δεῖν δ' ἔοικεν, ὡς ἀκούω, τῆς θύρας καὶ δὴ ψόφον.

Dim. of endearment.
Repeating words of Dionysos
585 same as Eng. do — repeating idea of another verb.
May he be destroyed too!
ἀντ. 590 Archedemos was doubtless in the audience
Old comedy personal, political, local in nature.
middle " " transition.
New " " of manners — { Terence.

εἶτ' ἀνέτρεφον μονῳδίαις, Κηφισοφῶντα μιγνύς·
εἶτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπεσὼν ἔφυρον, 945
ἀλλ' οὐξιὼν πρώτιστα μέν μοι τὸ γένος εἶπ' ἂν εὐθὺς
τοῦ δράματος.

ΔΙ. κρεῖττον γὰρ ἦν σοί νὴ Δί' ἢ τὸ σαυτοῦ.

ΕΤ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρῆκ' ἂν ἀργόν,
ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χὠ δοῦλος οὐδὲν ἧττον,
χὠ δεσπότης χὴ παρθένος χὴ γραῦς ἄν. 950

ΑΙΣ. εἶτα δῆτα
οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα;

ΕΤ. μὰ τὸν Ἀπόλλω·
δημοκρατικὸν γὰρ αὔτ' ἔδρων.

ΔΙ. τοῦτο μὲν ἔασον, ὦ τᾶν.
οὐ σοί γὰρ ἐστι περίπατος κάλλιστα περί γε τούτου.

ΕΤ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα,

ΑΙΣ. φημὶ κἀγώ.
ὡς πρὶν διδάξαι γ' ὤφελες μέσος διαρραγῆναι. 955

ΕΤ. λεπτῶν τε κανόνων ἐσβολὰς, ἐπῶν τε γωνιασμοὺς,
νοεῖν, ὁρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν,
κἀχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα,

ΑΙΣ. φημὶ κἀγώ.

ΕΤ. οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν,
ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ οὗτοι 960
ἤλεγχον ἄν μου τὴν τέχνην· ἀλλ' οὐκ ἐκομπολάκουν
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον αὐτοὺς,
Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαροπώλους.
γνώσει δὲ τοὺς τούτου τε κἀμοῦ γ' ἑκατέρου μαθητάς.
τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μάγνης, 965
σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπται,
οὑμοὶ δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα,

τοῦτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἀκούεις;
ΞΑ. φήμ' ἐγώ.
καὶ πολύ γε μᾶλλόν ἐστι μαστιγωτέος·
εἴπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται.
ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῂς εἶναι θεὸς, 635
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;
ΞΑ. δίκαιος ὁ λόγος· χὠπότερον ἂν νῷν ἴδῃς
κλαύσαντα πρότερον ἢ προτιμήσαντά τι
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.
ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνήρ· 640
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδυνεσθε δή.
ΞΑ. πῶς οὖν βασανιεῖς νὼ δικαίως;
ΑΙΑ. ῥᾳδίως·
πληγὴν παρὰ πληγὴν ἑκατερον.
ΞΑ. καλῶς λέγεις.
ἰδού, σκόπει νυν ἤν μ' ὑποκινήσαντ' ἴδῃς.
ΑΙΑ. ἤδη 'πάταξά σ'. 645
ΞΑ. οὐ μὰ Δί', οὐκ ἐμοὶ δοκεῖς.
ΑΙΑ. ἀλλ' εἶμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνίκα;
ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κᾆτα πῶς οὐκ ἔπταρον;
ΑΙΑ. οὐκ οἶδα· τονδὶ δ' αὖθις ἀποπειράσομαι.
ΞΑ. οὔκουν ἀνύσεις; ἰατταταῖ.
ΑΙΑ. τί τἀτταταῖ;
μῶν ὠδυνήθης; 650
ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα
ὁπόθ' Ἡράκλεια τὰν Διομείοις γίγνεται.
ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.
ΔΙ. ἰοὺ ἰού. ΑΙΑ. τί ἔστιν; ΔΙ. ἱππέας ὁρῶ.
ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραίνομαι.
ΑΙΑ. ἐπεὶ προτιμᾷς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655
ΑΙΑ. βαδιστέον τἄρ' ἐστὶν ἐπὶ τονδὶ πάλιν.

ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι
χρήστ' ἐδίδαξε, 1035
τάξεις, ἀρετὰς, ὁπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε
ἐδίδαξεν ὅμως τὸν σκαιότατον· πρώην γοῦν, ἡνίκ'
ἔπεμπεν, (He tried to screw on the crest his helmet after putting it on!!)
τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἡμελλ'
ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ
Λάμαχος ἥρως·
ὅθεν ἡμὴ φρὴν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποί-
ησεν, 1040
Πατρόκλων, Τεύκρων θυμολεόντων, ἵν' ἐπαίροιμ'
ἄνδρα πολίτην
ἀντεκτείνειν αὐτὸν τούτοις, ὁπόταν σάλπιγγος
ἀκούσῃ. — in the Hippolytus.
ἀλλ' οὐ μὰ Δι' οὐ Φαίδρας ἐποίουν πόρνας οὐδὲ
Σθενεβοίας, - woman who loved Bellerophon,
οὐδ' οἶδ' οὐδεὶς ἥντιν' ἐρῶσαν πώποτ' ἐποίησα γυναῖκα.

ΕΥ. μὰ Δί', οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέν σοι. 1045

ΑΙΣ. μηδέ γ' ἐπείη.
References to στοργή & unfaithfulness of wife & husband.
ἀλλ' ἐπί τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ
'πικαθῆτο,
ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν.

ΔΙ. νὴ τὸν Δία τοῦτό γέ τοι δή.
ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν
ἐπλήγης.

ΕΥ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν ἁμαὶ
Σθενέβοιαι;

ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέ-
πεισας 1050

κεἰ τις ἥμαρτε σφαλείς τι Φρυνίχου παλαίσμασιν,
ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε 690
αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἁμαρτίας.
εἶτ' ἄτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.
καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχήσαντας μίαν
καὶ Πλαταιᾶς εὐθὺς εἶναι κἀντὶ δούλων δεσπότας.
κοὐδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσκειν ἔχειν, 695
ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.
πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἳ μεθ' ὑμῶν πολλὰ δὴ
χοἱ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,
τὴν μίαν ταύτην παρεῖναι ξυμφορὰν αἰτουμένοις.
ἀλλὰ τῆς ὀργῆς ἀνέντες, ὦ σοφώτατοι φύσει, 700
πάντας ἀνθρώπους ἑκόντες συγγενεῖς κτησώμεθα
κἀπιτίμους καὶ πολίτας, ὅστις ἂν ξυνναυμαχῇ.
εἰ δὲ τοῦτ' ὀγκωσόμεσθα κἀποσεμνυνούμεθα 703
τὴν πόλιν, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,
ὑστέρῳ χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ δόξομεν.
εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις ἔτ' οἰμώξεται, ἀντ.
οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,
Κλειγένης ὁ μικρὸς,
ὁ πονηρότατος βαλανεὺς ὁπόσοι κρατοῦσι κυκησιτέφρου 710
ψευδολίτρου κονίας
καὶ Κιμωλίας γῆς,
χρόνον ἐνδιατρίψει· ἰδὼν δὲ τάδ' οὐκ
εἰρηνικὸς ἔσθ', ἵνα μή ποτε κἀποδυθῇ μεθύων ἄ- 715
νευ ξύλου βαδίζων.
πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι

Advice to democrats & aristocrats to become friends & work together to win the war. Play received well.
Arginusae probably lost because of carelessness of aristocratic

ταὐτὸν ἔς τε τῶν πολιτῶν τοὺς καλούς τε κἀγαθοὺς,
ἔς τε τἀρχαῖον νόμισμα καὶ τὸ καινὸν χρυσίον. 720
οὔτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευμένοις,
ἀλλὰ καλλίστοις ἁπάντων, ὡς δοκεῖ, νομισμάτων,
καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνισμένοις
ἔν τε τοῖς Ἕλλησι καὶ τοῖς βαρβάροισι πανταχοῦ,
χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις, 725
χθές τε καὶ πρώην κοπεῖσι τῷ κακίστῳ κόμματι·
τῶν πολιτῶν θ' οὓς μὲν ἴσμεν εὐγενεῖς καὶ σώφρονας
ἄνδρας ὄντας καὶ δικαίους καὶ καλούς τε κἀγαθοὺς,
καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ μουσικῇ,
προυσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρίαις 730
καὶ πονηροῖς κἀκ πονηρῶν εἰς ἅπαντα χρώμεθα
ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ
οὐδὲ φαρμακοῖσιν εἰκῇ ῥᾳδίως ἐχρήσατ' ἄν.
ἀλλὰ καὶ νῦν, ὠνόητοι, μεταβαλόντες τοὺς τρόπους,
χρῆσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορθώσασι γὰρ
εὔλογον· κἄν τι σφαλῆτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,
ἤν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑ. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ 738
ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;

ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἄντικρυς,
ὅτι δοῦλος ὢν ἔφασκες εἶναι δεσπότης.

ΞΑ. ᾤμωξε μέντἄν.

ΑΙΑ. τοῦτο μέντοι δουλικὸν
εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἱκετεύω; 745

ΑΙΑ. μᾶλλ' ἐποπτεύειν δοκῶ,
ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ.

ΞΑ. τί δὲ τονθορύζων, ἡνίκ' ἂν πληγὰς λαβὼν
πυλλὰς ἀπίῃς θύραζε; ΑΙΑ. καὶ τόθ' ἥδομαι.

ΞΑ. τί δὲ πολλὰ πράττων;

ΑΙΑ. ὡς μὰ Δί' οὐδὲν οἶδ' ἐγώ.

ΞΑ. ὀμόγνιε Ζεῦ· καὶ παρακούων δεσποτῶν 750
ἄττ' ἂν λαλῶσι; ΑΙΑ. μᾶλλα πλεῖν ἢ μαίνομαι.

ΞΑ. ὦ Φοῖβ' Ἄπολλον, ἔμβαλέ μοι τὴν δεξιάν,
καὶ δὸς κύσαι καὐτὸς κύσον, καί μοι φράσον, 755
πρὸς Διός, ὃς ἡμῖν ἐστιν ὁμοματιγίας
τίς οὗτος οὔνδον ἐστὶ θόρυβος χὴ βοὴ
χὠ λοιδορησμός; ΑΙΑ. Αἰσχύλου κεὐριπίδου.

ΞΑ. ἆ.

ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ. 760

ΞΑ. ἐκ τοῦ;

ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,
τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,
θρόνον τε τοῦ Πλούτωνος ἑξῆς, ΞΑ. μανθάνω. 765

ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;

ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγῳδικὸν θρόνον,
ὡς ὢν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς; 770

ΑΙΑ. ὅτε δὲ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις
καὶ τοῖσι πατραλοίαισι καὶ τοιχωρύχοις,

to see in the way to heaven — i.e. to receive sight in the initiation.

patron god of such heroes as we?

"Epideiktic" literature — for purposes of display.

house breakers

× 558 Aeschylus died — made president of guild of tragic poets!! Euripides tries to get the presidency, on claim of being the better tragedian. Play 405.

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.
ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνήρ. λέγ', Αἰσχύλε. 1125
ΑΙΣ. Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλεῖν ἢ δώδεκα.
ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία. 1130
ΕΥ. ἔχει δ' ἕκαστον εἴκοσίν γ' ἁμαρτίας.
ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,
πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανεῖ.
ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει. 1135
ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιόν γ' ὅσον.
ΑΙΣ. πῶς φῄς μ' ἁμαρτεῖν; ΕΥ. αὖθις ἐξ ἀρχῆς λέγε.
ΑΙΣ. Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη.
ΕΥ. οὔκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεῶτος; 1140
ΑΙΣ. οὐκ ἄλλως λέγω.
ΕΥ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χερὸς
δόλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
ΔΙ. οὐ δῆτ' ἐκεῖνον, ἀλλὰ τὸν Ἐριούνιον
Ἑρμῆν χθόνιον προσεῖπε, καδήλου λέγων 1145
ὁτιὴ πατρῷον τοῦτο κέκτηται γέρας.
ΕΥ. ἔτι μεῖζον ἐξήμαρτες ἢ 'γὼ 'βουλόμην·
εἰ γὰρ πατρῷον τὸ χθόνιον ἔχει γέρας,
ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
ΑΙΣ. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΕΥ. δὶς ταὐτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
ΔΙ. πῶς δίς; 1155
ΕΥ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.
ἥκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι·
ἥκω δὲ ταὐτόν ἐστι τῷ κατέρχομαι.
ΔΙ. νὴ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
ΑΙΣ. οὐ δῆτα τοῦτό γ', ὦ κατεστωμυλμένε 1160
ἄνθρωπε, ταὔτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.
ΔΙ. πῶς δή; δίδαξον γάρ με καθ' ὅ τι δὴ λέγεις.
ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἀνὴρ ἥκει τε καὶ κατέρχεται. 1165
ΔΙ. εὖ νὴ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;
ΕΥ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·
λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.
ΔΙ. εὖ νὴ τὸν Ἑρμῆν· ὅ τι λέγεις δ' οὐ μανθάνω.
ΕΥ. πέραινε τοίνυν ἕτερον. 1170
ΔΙ. ἴθι πέραινε σὺ,
Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.
ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
κλύειν, ἀκοῦσαι.
ΕΥ. τοῦθ' ἕτερον αὖ δὶς λέγει,
κλύειν, ἀκοῦσαι, ταὐτὸν ὂν σαφέστατα.
ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σὺ, 1175
οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα.
ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; How did you make your prologues
ΕΥ. ἐγὼ φράσω·
κἄν που δὶς εἴπω ταὐτὸν, ἢ στοιβὴν ἴδῃς
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.
ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μοὐστὶν ἀλλ' ἀκουστέα. 1180

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.
ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνήρ. λέγ', Αἰσχύλε. 1125
ΑΙΣ. Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλεῖν ἢ δώδεκα.
ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία. 1130
ΕΥ. ἔχει δ' ἕκαστον εἴκοσίν γ' ἁμαρτίας.
ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,
πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανεῖ.
ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει. 1135
ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιόν γ' ὅσον.
ΑΙΣ. πῶς φῄς μ' ἁμαρτεῖν; ΕΥ. αὖθις ἐξ ἀρχῆς λέγε.
ΑΙΣ. Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη.
ΕΥ. οὔκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεῶτος; 1140
ΑΙΣ. οὐκ ἄλλως λέγω.
ΕΥ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χερὸς
δόλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
ΔΙ. οὐ δῆτ' ἐκεῖνον, ἀλλὰ τὸν Ἐριούνιον
Ἑρμῆν χθόνιον προσεῖπε, κἀδήλου λέγων 1145
ὁτιὴ πατρῷον τοῦτο κέκτηται γέρας.
ΕΥ. ἔτι μεῖζον ἐξήμαρτες ἢ 'γὼ 'βουλόμην·
εἰ γὰρ πατρῷον τὸ χθόνιον ἔχει γέρας,
ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
ΑΙΣ. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΕΥ. δὶς ταὐτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
ΔΙ. πῶς δίς; 1155
ΕΥ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.
ἥκω γὰρ ἐς γῆν, φησὶ, καὶ κατέρχομαι·
ἥκω δὲ ταὐτόν ἐστι τῷ κατέρχομαι.
ΔΙ. νὴ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
ΑΙΣ. οὐ δῆτα τοῦτό γ', ὦ κατεστωμυλμένε 1160
ἄνθρωπε, ταὔτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.
ΔΙ. πῶς δή; δίδαξον γάρ με καθ' ὅ τι δὴ λέγεις.
ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἀνὴρ ἥκει τε καὶ κατέρχεται. 1165
ΔΙ. εὖ νὴ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;
ΕΥ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·
λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.
ΔΙ. εὖ νὴ τὸν Ἑρμῆν· ὅ τι λέγεις δ' οὐ μανθάνω.
ΕΥ. πέραινε τοίνυν ἕτερον. 1170
ΔΙ. ἴθι πέραινε σύ,
Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.
ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
κλύειν, ἀκοῦσαι.
ΕΥ. τοῦθ' ἕτερον αὖ δὶς λέγει,
κλύειν, ἀκοῦσαι, ταὐτὸν ὂν σαφέστατα.
ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σύ, 1175
οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα.
ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; How did you make your prologue?
ΕΥ. ἐγὼ φράσω·
κἂν που δὶς εἴπω ταὐτόν, ἢ στοιβὴν ἴδῃς
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.
ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μοὐστὶν ἀλλ' ἀκουστέα. 1180

τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.
ΕΥ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνὴρ,
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
ὄντινά γε, πρὶν φῦναι μέν, ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι, 1185
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνήρ;
ΕΥ. εἶτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.
πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ, 1190
ἵνα μὴ 'κτραφεὶς γένοιτο τοῦ πατρὸς φονεύς·
εἶθ' ὡς Πόλυβον ἤρρησεν οἰδῶν τὼ πόδε·
ἔπειτα γραῦν ἔγημεν αὐτὸς ὢν νέος,
καὶ πρός γε τούτοις τὴν ἑαυτοῦ μητέρα·
εἶτ' ἐξετύφλωσεν αὐτόν. 1195
ΔΙ. εὐδαίμων ἄρ' ἦν,
εἰ κἀστρατήγησέν γε μετ' Ἐρασινίδου.
ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.
ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ. 1200
ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;
ΑΙΣ. ἑνὸς μόνου.
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἰαμβείοισι. δείξω δ' αὐτίκα.
ΕΥ. ἰδού, σὺ δείξεις; 1205
ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν.
ΕΥ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,
ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ
Ἄργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώλεσεν.

ΔΙ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;
λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ πάλιν. 1210
ΕΥ. Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν δοραῖς
καθαπτὸς ἐν πεύκαισι Παρνασὸν κάτα
πηδᾷ χορεύων, ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.
ΕΥ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ 1215
τὸν πρόλογον οὐχ ἕξει προσάψαι λήκυθον.
οὐκ ἔστιν ἔστις πάντ' ἀνὴρ εὐδαιμονεῖ·
ἢ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,
ἢ δυσγενὴς ὢν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. Εὐριπίδη, ΕΥ. τί ἔστιν; 1220
ΔΙ. ὑφέσθαι μοι δοκεῖ·
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.
ΕΥ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.
ΔΙ. ἴθι δὴ λέγ' ἕτερον κἀπέχου τῆς ληκύθου.
ΕΥ. Σιδώνιόν ποτ' ἄστυ Κάδμος ἐκλιπὼν 1225
Ἀγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.
ΕΥ. τὸ τί;
ἐγὼ πρίωμαι τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἕξω λέγειν 1230
ἵν' οὗτος οὐχ ἕξει προσάψαι λήκυθον.
Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολὼν
θοαῖσιν ἵπποις ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὁρᾷς, προσῆψεν αὖθις αὖ τὴν λήκυθον.
ἀλλ', ὠγάθ', ἔτι καὶ νῦν ἀπόδου πάσῃ τέχνῃ· 1235
λήψει γὰρ ὀβολοῦ πάνυ καλήν τε κἀγαθήν.
ΕΥ. μὰ τὸν Δί' οὔπω γ'· ἔτι γὰρ εἰσί μοι συχνοί.

Οἰνεύς ποτ' ἐκ γῆς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΕΥ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.
Οἰνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν στάχυν, 1240
θύων ἀπαρχὰς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. μεταξὺ θύων; καὶ τίς αὔθ' ὑφείλετο;
ΕΥ. ἔασον, ὦ τάν· πρὸς τοδὶ γὰρ εἰπάτω.
Ζεύς, ὡς λέλεκται τῆς ἀληθείας ὕπο,
ΔΙ. ἀπολεῖ σ'· ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν. 1245
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου
ὥσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφυ.
ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.
ΕΥ. καὶ μὴν ἔχω ὡς αὐτὸν ἀποδείξω κακὸν
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀεί. 1250
ΧΟ. τί ποτε πρᾶγμα γενήσεται;
φροντίζειν γὰρ ἔγωγ' ἔχω,
τίν' ἄρα μέμψιν ἐποίσει
ἀνδρὶ τῷ πολὺ πλεῖστα δὴ
καὶ κάλλιστα μέλη ποιή- 1255
σαντι τῶν ἔτι νυνί.
θαυμάζω γὰρ ἔγωγ' ὅπῃ
μέμψεταί ποτε τοῦτον
τὸν βακχεῖον ἄνακτα,
καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260
ΕΥ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.
εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.
ΔΙ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψήφων λαβών.
ΕΥ. Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδαΐκτου ἀκούων
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν; 1265
Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.
ΔΙ. δύο σοὶ κόπω, Αἰσχύλε, τούτω.

Euripides uses caesura in middle of 3rd foot - monotony
Question of meter & form of sentence —
Noun — sub. clause — place for verb, where

ἔχω + inf. – I am able to
– I know how to
ἔχω in ind. quest.

ΕΥ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου παῖ. 1270
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.
ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.
ΕΥ. εὐφαμεῖτε· μελισσονόμοι δόμον Ἀρτέμιδος πέλας οἴγειν.
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν. 1275
Ah woe!
κύριός εἰμι θροεῖν ὅδιον κράτος αἴσιον ἀνδρῶν.
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.
ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.
ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι·
ὑπὸ τῶν κόπων γὰρ τὼ νεφρὼ βουβωνιῶ. deriv. 1280 bubonic
ΕΥ. μὴ, πρίν γ' ἂν ἀκούσῃς χἀτέραν στάσιν μελῶν
ἐκ τῶν κιθαρῳδικῶν νόμων, εἰργασμένην.
strains
ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.
ΕΥ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος ἥβας,
τοφλαττόθρατ τοφλαττόθρατ, – 1285
Σφίγγα δυσαμεριᾶν πρύτανιν κύνα πέμπει, imitating
τοφλαττόθρατ τοφλαττόθρατ, – sound of
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις, strings of
τοφλαττόθρατ τοφλαττόθρατ, – 1290 lyre.
κυρεῖν παρασχὼν ἰταμαῖς κυσὶν ἀεροφοίτοις,
τοφλαττόθρατ τοφλαττόθρατ, dogs that fly thru the air — i.e. rutters
τὸ συγκλινὲς ἐπ' Αἴαντι, Dithyrambic circumlocution.
τοφλαττόθρατ τοφλαττόθρατ. – 1295
ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἢ πόθεν συνέλεξας ἱμονιοστρόφου μέλη; – Melody of folk rope-twisters, song often used for great musical works.
ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ
ἤνεγκον αὔθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων· 1300
οὗτος δ' ἀπὸ πάντων μὲν φέρει πορνιδίων,

Just from Aeschylus.

– cf. Tennyson "Idylls".
Literary essay Classical & Modern – Sewall.
p. 236 "Aristophanes on Tennyson"

σκολίων Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορείων. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ 1304
λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἡ τοῖς ὀστράκοις
αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου,
πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ᾄδειν μέλη.
ΔΙ. αὕτη ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὔ.
ΑΙΣ. ἀλκυόνες, αἳ παρ' ἀενάοις θαλάσσης
κύμασι στωμύλλετε, 1310
τέγγουσαι νοτίαις πτερῶν
ῥανίσι χρόα δροσιζόμεναι·
αἵ θ' ὑπωρόφιοι κατὰ γωνίας
εἰειειειειειλίσσετε δακτύλοις φάλαγγες
ἱστότονα πηνίσματα 1315
κερκίδος ἀοιδοῦ μελέτας,
ἵν' ὁ φίλαυλος ἔπαλλε δελ-
φὶς πρῴραις κυανεμβόλοις
μαντεῖα καὶ σταδίους,
οἰνάνθας, γάνος ἀμπέλου, 1320
βότρυος ἕλικα παυσίπονον.
περίβαλλ', ὦ τέκνον, ὠλένας.
ὁρᾷς τὸν πόδα τοῦτον; ΔΙ. ὁρῶ.
ΑΙΣ. τί δαί; τοῦτον ὁρᾷς; ΔΙ. ὁρῶ.
ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν 1325
τολμᾶς τἀμὰ μέλη ψέγειν,
ἀνὰ τὸ δωδεκαμήχανον
Κυρήνης μελοποιῶν;
τὰ μὲν μέλη σου ταῦτα· βούλομαι δ' ἔτι
τὸν τῶν μονῳδιῶν διεξελθεῖν τρόπον. 1330
ὦ Νυκτὸς κελαινοφαὴς
ὄρφνα, τίνα μοι

Someone is playing castanets off stage.

Quaver for tragic effect.

Pseudo-Euripidean monody-

δύστανον ὄνειρον
πέμπεις ἐξ ἀφανοῦς,
Ἀΐδα πρόπολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παῖδα, 1335
φρικώδη δεινὰν ὄψιν,
μελανονεκυείμονα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἔχοντα.
ἀλλά μοι ἀμφίπολοι λύχνον ἅψατε
κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε δ' ὕδωρ,
ὡς ἂν θεῖον ὄνειρον ἀποκλυσω. 1340
ἰὼ πόντιε δαῖμον,
τοῦτ' ἐκεῖν'· ἰὼ ξύνοικοι,
τάδε τέρατα θεάσασθε.
τὸν ἀλεκτρυόνα μου συναρπάσασα
φρούδη Γλύκη.
Νύμφαι ὀρεσσίγονοι,
ὦ Μανία, ξύλλαβε. 1345
ἐγὼ δ' ἁ τάλαινα προσέχουσ' ἔτυχον
ἐμαυτῆς ἔργοισι,
λίνου μεστὸν ἄτρακτον
εἰειειειειειειλίσσουσα χεροῖν,
κλωστῆρα ποιοῦσ', ὅπως
κνεφαῖος εἰς ἀγορὰν 1350
φέρουσ' ἀποδοίμαν·
ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα
κουφοτάταις πτερύγων ἀκμαῖς·
ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,
δάκρυα δάκρυά τ' ἀπ' ὀμμάτων

Eur. modifies n. with compound adj. - similar in meaning to noun modifying.

Soaking murderously, murderously!

a woman had a bad dream - about loss of cock!!

Snider says that in every play of Euripides something flew up in the air.

Aeschylus complains that Euripides makes lyric odes on trivial themes.

ἔβαλον ἔβαλον ἁ τλάμων. 1355
ἀλλ' ὦ Κρῆτες, Ἴδας τέκνα,
τὰ τόξα λαβόντες ἐπαμύνατε,
τὰ κῶλά τ' ἀμπάλλετε, κυ-
κλούμενοι τὴν οἰκίαν.
ἅμα δὲ Δίκτυννα παῖς - Personification of the moon.
Ἄρτεμις καλὰ
τὰς κυνίσκας ἔχουσ' ἐλθέτω 1360
διὰ δόμων πανταχῆ.
σὺ δ', ὦ Διὸς, διπύρους ἀνέχουσα
λαμπάδας ὀξυτάταιν χει-
ροῖν, Ἑκάτα, παράφηνον
ἐς Γλύκης, ὅπως ἂν
εἰσελθοῦσα φωράσω. catch her in the act
ΔΙ. παύσασθον ἤδη τῶν μελῶν.
ΑΙΣ. κἄμοιγ' ἅλις.
ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι, 1365
ὅπερ ἐξελέγξει τὴν ποίησιν νῷν μόνον·
τὸ γὰρ βάρος νῷν βασανιεῖ τῶν ῥημάτων.
ΔΙ. ἴτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.
ΧΟ. ἐπίπονοί γ' οἱ δεξιοί. 1370
τόδε γὰρ ἕτερον αὖ τέρας
νεοχμὸν, ἀτοπίας πλέων,
ὃ τίς ἂν ἐπενόησεν ἄλλος;
μὰ τὸν, ἐγὼ μὲν οὐδ' ἂν εἴ τις
ἔλεγέ μοι τῶν ἐπιτυχόντων, 1375
ἐπιθόμην, ἀλλ' ᾠόμην ἂν
αὐτὸν αὐτὰ ληρεῖν.
ΔΙ. ἴθι νυν παρίστασθον παρὰ τω πλάστιγγ',
ΑΙΣ. καὶ ΕΤ. ἰδού·

ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἑκάτερος εἴπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῷν κοκκύσω. 1380
ΑΙΣ. καὶ ΕΥ. ἐχόμεθα.
ΔΙ. τοὔπος νῦν λέγετον εἰς τὸν σταθμόν.
ΕΥ. εἴθ' ὤφελ' Ἄργους μὴ διαπτάσθαι σκάφος.
ΑΙΣ. Σπερχειὲ ποταμὲ βοωνόμοι τ' ἐπιστροφαί.
ΔΙ. κόκκυ, μέθεσθε· καὶ πολύ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΥ. καὶ τί ποτ' ἐστὶ ταὔτιον;
ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικῶς 1386
ὑγρὸν ποιήσας τοὔπος ὥσπερ τἄρια,
σὺ δ' εἰσέθηκας τοὔπος ἐπτερωμένον.
ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.
ΔΙ. λάβεσθε τοίνυν αὖθις. 1390
ΑΙΣ. καὶ ΕΥ. ἦν ἰδού. ΔΙ. λέγε.
ΕΥ. οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος.
ΑΙΣ. μόνος θεῶν γὰρ θάνατος οὐ δώρων ἐρᾷ.
ΔΙ. μέθεσθε μέθεσθε· καὶ τὸ τοῦδέ γ' αὖ ῥέπει·
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.
ΕΥ ἐγὼ δὲ πειθώ γ', ἔπος ἄριστ' εἰρημένον. 1395
ΔΙ. πειθὼ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον.
ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,
ὅ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
ΕΥ. φέρε ποῦ τοιοῦτον δῆτά μοὐστί; ποῦ;
ΔΙ. φράσω·
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα. 1400
λέγοιτ' ἂν, ὡς αὕτη 'στὶ λοιπὴ σφῷν στάσις.
ΕΥ. σιδηροβριθές τ' ἔλαβε δεξιᾷ ξύλον.
ΑΙΣ. ἐφ' ἅρματος γὰρ ἅρμα καὶ νεκρῷ νεκρός.
ΔΙ. ἐξηπάτηκεν αὖ σε καὶ νῦν. ΕΥ. τῷ τρόπῳ;
ΔΙ. δύ' ἅρματ' εἰσήνεγκε καὶ νεκρὼ δύο, 1405
οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.

ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
αὐτὸς, τὰ παιδί', ἡ γυνὴ, Κηφισοφῶν,
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία·
ἐγὼ δὲ δύ' ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410

ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἡγοῦμαι σοφὸν, τῷ δ' ἥδομαι.

ΠΛ. οὐδὲν ἄρα πράξεις ὧνπερ ἦλθες οὕνεκα;

ΔΙ. ἐὰν δὲ κρίνω; 1415

ΠΛ. τὸν ἕτερον λαβὼν ἄπει,
ὁπότερον ἂν κρίνῃς, ἵν' ἔλθῃς μὴ μάτην.

ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατῆλθον ἐπὶ ποιητήν. ΕΥ. τοῦ χάριν;

ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.
ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν 1420
μέλλῃ τι χρηστὸν, τοῦτον ἄξειν μοι δοκῶ.
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον
γνώμην ἑκάτερος; ἡ πόλις γὰρ δυστοκεῖ.

ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

ΔΙ. τίνα;
ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν. 1425
ἀλλ' ὅ τι νοεῖτον, εἴπατον τούτου πέρι.

ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν
βραδὺς πέφυκε, μεγάλα δὲ βλάπτειν ταχὺς,
καὶ πόριμον αὑτῷ, τῇ πόλει δ' ἀμήχανον.

ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις; 1430

ΑΙΣ. [οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.]
μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
ἢν δ' ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν.

ΔΙ. νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔχω·
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.

ἀλλ' ἔτι μίαν γνώμην ἑκάτερος εἴπατον 1435
περὶ τῆς πόλεως ἥντιν' ἔχετον σωτηρίαν.
ΕΥ. [εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ,
αἴροιεν αὖραι πελαγίαν ὑπὲρ πλάκα.
ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;
ΕΥ. εἰ ναυμαχοῖεν, κᾆτ' ἔχοντες ὀξίδας 1440
ῥαίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.]
ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.
ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἡγώμεθα,
τὰ δ' ὄντα πίστ' ἄπιστα.
ΔΙ. πῶς; οὐ μανθάνω.
ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον. 1445
ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
τούτοισι χρησαίμεσθα, σωθείημεν ἄν.
[εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς
τἀναντία πράξαντες οὐ σωζοίμεθ' ἄν; 1450
ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτη φύσις.
ταυτὶ πότερ' αὐτὸς εὗρες ἢ Κηφισοφῶν;
ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.]
ΔΙ. τί δαὶ λέγεις σύ;
ΑΙΣ. τὴν πόλιν νῦν μοι φράσον
πρῶτον, τίσι χρῆται· πότερα τοῖς χρηστοῖς; 1455
ΔΙ. πόθεν;
μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἥδεται;
ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρῆται πρὸς βίαν.
ΑΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,
ᾗ μήτε χλαῖνα μήτε σισύρα συμφέρει;
ΔΙ. εὕρισκε νὴ Δί', εἴπερ ἀναδύσει πάλιν. 1460
ΑΙΣ. ἐκεῖ φράσαιμ' ἄν· ἐνθαδὶ δ' οὐ βούλομαι.
ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τἀγαθά.

ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον. 1468
ΔΙ. εὖ, πλὴν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.
ΠΛ. κρίνοις ἄν.
ΔΙ. αὕτη σφῷν κρίσις γενήσεται·
αἱρήσομαι γὰρ ὅνπερ ἡ ψυχὴ θέλει.
ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας,
ἢ μὴν ἀπάξειν μ' οἴκαδ', αἱροῦ τοὺς φίλους. 1470
ΔΙ. ἡ γλῶττ' ὀμώμοκ', Αἰσχύλον δ' αἱρήσομαι.
ΕΥ. τί δέδρακας, ὦ μιαρώτατ' ἀνθρώπων;
ΔΙ. ἐγώ;
ἔκρινα νικᾶν Αἰσχύλον. τιὴ γὰρ οὔ;
ΕΥ. αἴσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;
ΔΙ. τί δ' αἰσχρὸν, ἢν μὴ τοῖς θεωμένοις δοκῇ; 1475
ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα;
ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κῴδιον;
ΠΛ. χωρεῖτε τοίνυν, ὦ Διόνυσ', εἴσω. ΔΙ. τί δαί;
ΠΛ. ἵνα ξενίσω σφὼ πρὶν ἀποπλεῖν. 1480
ΔΙ. εὖ τοι λέγεις
νὴ τὸν Δί'· οὐ γὰρ ἄχθομαι τῷ πράγματι.
ΧΟ. μακάριός γ' ἀνὴρ ἔχων
ξύνεσιν ἠκριβωμένην.
πάρα δὲ πολλοῖσιν μαθεῖν.
ὅδε γὰρ εὖ φρονεῖν δοκήσας 1485
πάλιν ἄπεισιν οἴκαδ' αὖ,
ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,
ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ
ξυγγενέσι τε καὶ φίλοισι,
διὰ τὸ συνετὸς εἶναι. 1490

χάριεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλεῖν,
ἀποβαλόντα μουσικὴν,
τά τε μέγιστα παραλιπόντα
τῆς τραγῳδικῆς τέχνης. 1495
τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι
καὶ σκαριφησμοῖσι λήρων
διατριβὴν ἀργὸν ποιεῖσθαι
παραφρονοῦντος ἀνδρός.

ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χώρει, 1500
καὶ σῶζε πόλιν τὴν ἡμετέραν
γνώμαις ἀγαθαῖς, καὶ παίδευσον
τοὺς ἀνοήτους· πολλοὶ δ' εἰσίν·
καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
καὶ τουτὶ τοῖσι πορισταῖς, 1505
Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·
τόδε δ' Ἀρχενόμῳ·
καὶ φράζ' αὐτοῖς ταχέως ἥκειν
ὡς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
κἂν μὴ ταχέως ἥκωσιν, ἐγὼ 1510
νὴ τὸν Ἀπόλλω στίξας αὐτοὺς
καὶ συμποδίσας
μετ' Ἀδειμάντου τοῦ Λευκολόφου
κατὰ γῆς ταχέως ἀποπέμψω.

ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον 1515
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
κἀμοὶ σώζειν, ἢν ἄρ' ἐγώ ποτε
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφίᾳ κρίνω δεύτερον εἶναι.
μέμνησο δ', ὅπως ὁ πανοῦργος ἀνὴρ 1520
καὶ ψευδολόγος καὶ βωμολόχος

μηδέποτ' εἰς τὸν θᾶκον τὸν ἐμὸν
μηδ' ἄκων ἐγκαθεδεῖται.
ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ
λαμπάδας ἱρὰς, χἄμα προπέμπετε 1525
τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.
ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ
ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας· 1530
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἂν οὕτως
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ μαχέσθω
κἄλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις.

NOTES.

1—37. Dionysus and Xanthias his slave are on their way to Hades. Dionysus, clad half like Hercules, half in woman's dress, is walking: Xanthias is riding an ass and carrying Dionysus' luggage. Xanthias, proposing to beguile the way with jokes, is forbidden to use any of the stale and degenerate wit of the stage. While arguing about Xanthias' hard case they reach the gate of Hercules' dwelling and knock.

1. *εἴπω*] The deliberative or interrogative subjunctive: 'am I to say?'

εἰωθότων] Aristophanes (*Nub.* 538, *Pac.* 739) takes credit to himself for avoiding the common-place jests to which Dionysus here so strongly objects. Instances where he himself uses the same are easily found (*Eq.* 998, *Lys.* 314). But they form a very small portion of the Aristophanic wit and humour, and one that could be spared: with the comedians whom he blames it may not have been so.

3. *πιέζομαι*] Say anything you like, except the word *πιέζομαι*. This and one or two other expressions of fatigue, pain, etc. Dionysus forbids.

4. *φύλαξαι*] Imperative middle, as the accent shows, and indeed the sense, 'beware of, guard against.' In the next clause the subject to *ἐστι* is *τοῦτο* (*τὸ πιέζομαι*): 'this word is absolutely gall and bitterness to me.' The opposite to this is the Horatian 'Hoc juvat et *melli* est.'

11. *τί δῆτ' ἔδει*] 'Why was I to carry all this baggage, if I mayn't ease myself by some of our common stage jokes?'

13. *Φρύνιχος*] All these three were contemporary comic writers. Phrynichus gained the second prize against the *Frogs*, Ameipsias was successful against the *Clouds*. Of Lycis we know nothing certain.

15. *σκεύη κ.τ.λ.*] This line can hardly be right as it stands. Porson proposed *οἳ σκευοφοροῦσ'*, 'if I may not do anything which P. L. and A. do, who carry burdens in their comedy.' Bergk (followed by Paley) punctuates after *ποιεῖν*, making *Λύκις κἀμειψίας* subject to the verb *φέρουσι*. Holden reads *σκευηφόρους* in apposition to and explanatory of *μηδέν*.

17. *σοφισμάτων*] Tricks and devices to raise a laugh.

18. πρεσβύτερος] The Scholiast quotes from Homer, *Od.* τ. 360, αἶψα γὰρ ἐν κακότητι βροτοὶ καταγηράσκουσιν, probably the earliest expression of this idea. Cf. Cic. *de Or.* II. 59, Senium est cum audio.

20. ἐρεῖ] As his neck is galled by the weight of the burden, which he carries slung over a porter's stick, he says that his neck is unhappy in not being able to relieve itself by speaking. There seems nothing beyond fair comic license in attributing the speech to the neck. Meineke, following Cobet, reads ἐρῶ. The change of person is then harsh and abrupt.

21. εἶτ' οὐχ ὕβρις] Dionysus is roused by Xanthias' complaints to prove that after all he is better off than he deserves. The 'insolence and conceit' are on Xanthias' part.

22. ὅτ'] ὅτε, not ὅτι, for the Attic writers never elide the final ι of ὅτι. Cf. *Nub.* 7, where the same caution is needed.

υἱὸς Σταμνίου] An unexpected substitute for Διός. 'Son of Jar' instead of 'Son of Jove.'

23. ὀχῶ] Cf. Xen. *Hipparch.* 4. 1, δεῖ τὸν ἱππαρχον προνοεῖν ὅπως ἀναπαύῃ τοὺς ἱππέας τοῦ βαδίζειν, μέτριον μὲν ὀχοῦντα, where ὀχεῖν is 'to cause to ride, to let ride.' On the principle of 'qui facit per alium facit per se,' the use is intelligible enough. The passive is used of the rider, as in l. 25.

24. ταλαιπωροῖτο] Irregular sequence after the present tenses, but it refers to Dionysus' past intention. 'I walk, my intention at the outset being that he might not, etc.' Indeed the present tenses βαδίζω, πονῶ, ὀχῶ embrace the whole past time of the journey: 'I have been all this time trudging afoot and toiling and letting him ride, that he might not be overworked.'

25. πῶς—ὀχεῖ] 'how can you carry if you are carried?' No very cogent argument.

26. ταυτί] X. points to the burden on his shoulder in proof that he is a carrier. D. rejoins, 'how, in what sense, can you be said to carry this?' X. mistaking the τίνα τρ. says 'how do I carry this? Why, very painfully.'

27. οὔνος]=ὁ ὄνος. Meineke reads ὄνος with Rav. MS. Fritzsche finds an additional joke in ὄνος, applying it to Xanthias. This seems needless: the discussion is merely whether, when a donkey carries a man, and a man a bundle, the donkey or the man more truly carries the bundle. But 'a donkey' would do about as well as 'the donkey.'

28. ἔχω 'γὼ] Meineke would prefer ἐγὼ 'χω. Hamaker rejects 26—29: on which M. remarks "if they were not there, no one would miss them, but this is not sufficient reason for condemning lines in themselves unobjectionable." A sensible remark; but does M. himself always act up to it?

30. οὐκ οἶδ'] X. gives up arguing the matter. Much in the same way, in *Nub.* 403, Strepsiades, puzzled and muddled by Socrates' philosophy, says οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. The whole argument is in ridicule of those who dealt in such quibbles.

33. *ἐγὼ οὐκ*] Cf. *Vesp.* 416 *τοῦδ' ἐγὼ οὐ μεθήσομαι*, *Nub.* 901 *ἀλλ' ἀνατρέψω 'γὼ αὖτ'*.

ἐναυμάχουν] Had X. been present at the sea-fight of Arginusae, he would have received his liberty, and might then have snapped his fingers at his master. This battle was fought B.C. 406, in the year before the *Frogs* was played. Xenophon mentions the fact of slaves serving in the fleet there. Of their enfranchisement we read again below, l. 693.

34. *κωκύειν ἐκ.*] So in Latin *jubeo plorare*, 'I bid you go and be hanged.' The doubled *ν* is not uncommon. Cf. *Nub.* 783, 840.

35. *ἐγγὺς β. εἰμί*] 'I am now, in my travel, near the gate.' *εἰμί* is not to be taken with *βαδίζων*. So in *Eccl.* 1093 *ἐγγὺς ἤδη τῆς θύρας ἐλκόμενός εἰμ'*.

38—164. Hercules himself answers the door. Dionysus tells him the reason of his visit: his wish to bring back Euripides. After some conversation about the Tragedians, he asks him of the ways to Hades, for which Hercules gives him directions.

38. *κενταυρικῶς*] A suitable comparison in the mouth of Hercules who fought with Centaurs.

39. *ἐνήλαθ'*] Cf. Soph. *Oed. Tyr.* 1260, where it is said of Oedipus in his frenzy *δεινὸν δ' ἀύσας...πύλαις διπλαῖς ἐνήλατ', ἐκ δὲ πυθμένων ἔκλινε κοῖλα κλῇθρα*. The word is from *ἐνάλλομαι*. With *ὅστις* supply *ἦν*, 'whoever it was.'

εἰπέ μοι] Hercules then stops in amazement at Dionysus' strange appearance. The next two lines are aside between Dionysus and Xanthias, D. affecting to believe that Hercules stopped in fear of him.

41. *νὴ Δία, μὴ*] 'Yes, by Zeus, he was afraid, afraid, that is, you were crazy.' This is certainly the right rendering: and so the Scholiast: *ὑπέλαβέ σε μαίνεσθαι ὁ Ἡρακλῆς*. Kock well compares *Plut.* 684 *ταλάνταt' ἀνδρῶν, οὐκ ἐδεδοίκεις τὸν θεόν*; K. *νὴ τοὺς θεοὺς ἔγωγε μὴ φθάσειέ με ἐπὶ τὴν χύτραν ἐλθών*.

45. *ἀποσοβῆσαι*] A curious use of the word. In *Eq.* 60, *Vesp.* 460, it has its proper sense 'to scare away,' as birds from corn-fields. Hercules' *ἄσβεστος γέλως* persistently returns despite his efforts, as birds or flies might do: hence the application of *ἀποσοβῆσαι*.

46. *κροκωτῷ*] A woman's dress. Cf. *Lysistr.* 44 *γυναῖκες κροκωτὰ φέρουσαι*.

47. *ὁ νοῦς*] 'The meaning' of this compound of hero and woman. The *κόθορνος* is in *Lysistr.* 657 and *Eccl.* 346 a woman's shoe; but was also special to Dionysus. In *Thesm.* 140 Mitchell notes astonishment at a similar combination, *τίς δαὶ κατόπτρου καὶ ξίφους κοινωνία*;

48. *ποῖ γῆς κ.τ.λ.*] Hercules asks whither D. was bound in such strange guise. D. explains that while on ship-board he was suddenly seized with a longing to recover Euripides.

ἐπεβάτευον]=*ἐπιβάτης ἦν*, 'I was serving as marine.' *Κλεισθένει*, 'for Cleisthenes,' under Cleisthenes as trierarch. In *Eq.* 1374 Cleis-

thenes is an effeminate youth. If the same man be meant here, Dionysus' boast of his naval exploits with him is all the more absurd. The dative is rendered by some 'on board the Cleisthenes,' as put παρὰ προσδοκίαν for the name of the ship.

49. κἀναυμάχησας] i.e. at Arginusae.

51. σφώ] 'You two?' You and Cleisthenes: a pair of cowards.

κᾆτ'...ἐξ.] 'I awoke and behold it was a dream:' in contempt of Dionysus' romancing. Perhaps the words are better in Xanthias' mouth, as Fritzsche and Kock give them. D. does not remark the sneer, but goes on with his explanation.

53. Ἀνδρομέδαν] A play of Euripides, acted B.C. 412. But Paley thinks the ship was named Andromeda, and that Dionysus 'read the name Andromeda on the ship's side.' This would suggest Euripides' plays, and stir up a desire for the poet. The question is, how far was reading of books usual at that time? And Dionysus, the patron god of the drama, might be supposed to read plays, if any one did. Altogether the usual interpretation seems the better one.

54. πῶς οἴει σφόδρα] Cf. *Nub.* 881 βατράχους ἐποίει πῶς δοκεῖς. 'You can't think how strongly' is the sense: all interrogative force being lost in this colloquial use.

55. Μόλων] An actor of Euripides' plays, and of great stature; it is a surprise to put Molon after μικρός. Some however say that there was another Molon, a small man, and a robber.

62. ἔτνους] Hercules' greediness leads D. to explain his desire by comparing it to a craving for pea-soup (ἔτνος), a favourite food of athletes.

64. ἐκδιδάσκω] Indic. 'am I making my meaning clear?' This half-line is said to be from Euripides.

66. δαρδάπτει] Used also in *Nub.* 711: it is an Homeric word, proper of wild beasts, but used metaphorically in *Od.* ξ. 92.

67. καὶ ταῦτα] Hercules throws in this question in wonder: D. continues, 'Yes, and no one shall dissuade me.'

69. ἐπ' ἐκεῖνον] 'after him, to fetch him,' as below ll. 111, 577. ἐκεῖνος expresses a person remote, esp. one in the other world. Cf. ἐκεῖ in l. 82.

70. κατωτέρω] D. is ready to go to Hades below, and even to any region below that below. There seems no special idea of Tartarus in his mind, though that is below Hades. He is merely expressing strongly that he will go anywhere to recover Euripides.

72. οἱ μὲν κ.τ.λ.] A line from the *Oeneus* of Euripides.

73. Ἰοφῶν] Son of Sophocles, a tragic poet of some merit, but suspected of being helped by his father, or of bringing out his late father's tragedies as his own.

74. εἰ καὶ τοῦτ' ἄρα] 'if after all even this is a good thing:' perhaps after all it is a deceptive good, Iophon being not worth much really. ἄρα throws doubt on what goes before.

76—79. If the son won't content you, and you must have one of the original three, why not Sophocles? Because Iophon may possibly replace Sophocles.

76. πρότερον] 'better' rather than 'older.'

79. κωδωνίσω] A metaphor from a bell or other metal, coins especially, tested by the sound. Cf. Demosth. 19. 167 ἐκεῖνος ἡμᾶς διεκωδώνιζεν ἅπαντας. Cf. below, l. 723. Also *Lysistr.* 485 ἀκωδώνιστον ἐὰν πρᾶγμα, 'to leave a matter untried, unproved.'

80—2. Besides Sophocles will be too contented and orderly to break rules and run away.

83. Ἀγάθων] A wealthy Athenian, of great beauty, at whose house Plato has laid the scene of his Symposium. As a poet he appears to be commended here: in *Thesm.* 100—130 we have probably some fragments of his lyrics. His style was marked by flowery ornament and antithesis. He was a luxurious liver, and passed some time at the court of Archelaus, king of Macedonia. The date of his death is uncertain: some think he was dead before the *Frogs* was played, some that he lived a few years later.

85. ἐς μακάρων εὐωχίαν] We should expect νήσους or εὐδαιμονίαν, for which εὐωχίαν is substituted, to suit Agathon's character. But the line is not decisive as to the date of his death. For if he left Athens for Archelaus' court, and lived there in luxury with no intent to return, he might be suitably spoken of as 'gone away to the happy banqueting boards.' Might there not also lurk in μακάρων a slight suggestion of Μακεδόνων? As a parody on the happy islands of the blessed dead, μ. εὐωχία would suit the heaven of Scandinavian mythology even better than that of Greece.

86. Ξενοκλέης] This poet, with his brothers and Carcinus their father, is repeatedly ridiculed by Aristophanes. Cf. *Pac.* 781—95, *Nub.* 1261, *Vesp.* 1500—14.

87. Πυθάγγελος] Of him nothing is known. Meineke leaves here a space for an answer of Dionysus. But silence with a contemptuous gesture is enough. And Xanthias breaks in impatiently.

91. σταδίῳ] Cf. *Nub.* 430 τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίοισιν ἄριστον.

92. ἐπιφυλλίδες] 'mere leaf-growth, rank luxuriant leaves.' The word is explained οἱ καλούμενοι ἐπίτραγοι, 'the wasteful shoots of a vine,' which the dresser prunes, in order that the productive force may go into fruit-bearing. Thus Kock explains the word, following Fritzsche nearly. 'These wretched poets, with mere chatter and no force or sense, are as vines rank and luxuriant in leafage but not productive (γόνιμοι) in fruit.' Fritzsche renders 'üppiges Weinlaub ohne Trauben:' Kock 'geile Ranken und Blätter.' The derivation of ἐπιφυλλίς supports this meaning. L. and S. however, and most commentators, have taken ἐπιφυλλίδες to mean 'small grapes left for gleaners,' in which sense the Septuagint has it in Judg. viii. 2: 'small grapes that do not ripen.' Sound without sense is more aptly figured by 'leaf without fruit,' than by 'mere gleanings, imperfect grapes.'

93. χ. μουσεῖα] A neat adaptation from Euripides, who had spoken of a leafy bower as χελιδόνων μουσεῖον. The swallow is constantly the type of barbarous and meaningless chatter: as is the nightingale of song.

94. χορὸν λ.] 'To obtain a chorus' is the regular phrase for 'to be allowed to perform a play.' So we find also αἰτεῖν χορόν, *Eq.* 513. If once these sorry poets exhibit, their power is all spent.

99. παραλ.] 'boldly-hazarded.'

100. Διὸς ὁ.] Euripides in the *Melanippe* wrote ὄμνυμι δ' ἱερὸν αἰθέρ' οἰκήσειν Διός, quoted in *Thesm.* 272. The change to δωμάτιον makes E. dare more than may become a poet. χρόνου πόδα is in Eur. *Bacch.* 888, and in the *Alexandrus.*

101. ἢ φρένα κ.τ.λ.] A paraphrase of the well-known line in Eur. *Hipp.* 612 ἡ γλῶσσ' ὀμώμοχ', ἡ δὲ φρὴν ἀνώμοτος. It is again referred to below, l. 1471, and *Thesm.* 275.

καθ' ἱερῶν] 'over the victims.' Cf. Thuc. v. 47 ὀμνύντων κατὰ ἱερῶν τελείων, and *Eq.* 660 κατὰ χιλίων εὐχὴν ποιήσασθαι χιμάρων.

102. ἐπιορκήσασαν] There is no reason to take this word out of its usual sense, 'forsworn,' as some do, translating 'linguam quae juravit.' For if the mind did not swear and the tongue did, the tongue would have sworn an oath meant to be broken, and this is ἐπιορκεῖν.

103. μάλλὰ] μὴ ἀλλὰ, a frequent combination in Aristophanes: 'do not say so, but.' It is corrective here of the word ἀρέσκει: 'Don't say "please me," why I'm more than mad with delight at them.' Comp. below ll. 611, 745, 751, where the force is just the same: in each passage some word too weak and inadequate to the occasion is corrected.

104. καὶ σοὶ] You too, though you profess to like them, must really think these phrases vulgar tricks to catch the public.

105. οἴκει] Every one has a right to dwell in and manage his own house: cf. Eur. *I. A.* τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι; *Androm.* 581 ἢ τὸν ἀμὸν οἶκον οἰκήσεις: and Euripides had used the phrase μὴ τὸν ἐμὸν οἴκει νοῦν, as the Scholiast tells us. 'Don't take on yourself to arrange what I am to think,' Dionysus means: Hercules' province is not criticism of poetry but of eating: there he is 'at home.'

108. ὧνπερ] Neuter, 'the objects for which I came:' and in strict regularity it should have been followed by ταῦτα φράσον μοι, but this is changed to τούτους by the nearer noun ξένους. 'What I came for...that you might tell me of your hosts; of these tell me.'

111. ἐχρῶ] ἐχράου. Most texts have ἔχρω: but older editions ἐχρῶ: which seems correct according to rules of accentuation.

113. ἀναπαύλας] Plato (*Leggs.* 625 B) speaks of 'shady resting-places by the way among lofty trees.' ἐκτροπάς, 'turnings, places where the road branches.' L. and S. say 'a place *to* which one turns,' a resting-place, inn. The Latin 'deverticulum' appears to have both meanings, but the one first given best suits this passage.

114. *διαίτας*] 'lodgings, rooms:' in private houses perhaps: distinguished apparently from inns open to all (*πανδοκεῖα*), which were at that time often kept by women.

116. *καὶ σύ γε*] 'Yes, I shall go; and speak you no more on this head, but tell me the best way.' Join *τῶν ὁδῶν* with *ὅπῃ* 'by which of the ways.' Comp. *ποῖ γῆς, ποῦ γῆς*. Fritzsche, reading *ὅπως*, alters the rest to *νῷν ὁδόν*.

121. *ἀπὸ κάλω κ. θ.*] 'by rope and bench.' This might, as Fritzsche and Kock say, first suggest a way by sea, by towing and rowing: then *κρεμάσαντι σαυτὸν* 'if you hang yourself' changes the whole sense, the tow-rope becoming the halter, the oarsman's bench the bench or stool on which the man climbs to hang himself, kicking it away (as the Scholiast says) when the noose is fixed. This way D. rejects 'as stifling:' he had stipulated for a way 'not too hot.'

123. *ξύντομος τετριμμένη*] 'a short cut well-beaten' in a double sense, the path being well trodden, the hemlock well pounded, and also cut up small.

125. *ψυχράν γε*] Too cold is this way. The chilling effects of hemlock are described by Plato in relating the death of Socrates: *ἔπειτα σφόδρα πιέσας αὐτοῦ τὸν πόδα ἤρετο εἰ αἰσθάνοιτο, ὁ δ' οὐκ ἔφη· καὶ μετὰ τοῦτο αὖθις τὰς κνήμας· καὶ ἐπανιὼν οὕτως ἡμῖν ἐπεδείκνυτο ὅτι ψύχοιτό τε καὶ πήγνυτο. Phaed.* 117 E.

128. *ὄντος*] Suppl. *ἐμοῦ*, 'since I am a poor walker.' D. is fat and pursy: cf. l. 200.

129. *Κεραμεικόν*] The outer Ceramicus is meant, through which the course lay. D. is to watch for the start, and then start himself down from the tower.

130. *τὸν πύργον*] Called Timon's tower: it was near the starting-point of the race.

131. *ἀφιεμένην*] The order is *θεῶ ἐντεῦθεν ἀφ. τὴν* λ. 'look thence at the starting of the torch-race.' When the spectators impatiently call upon the starter to start (*εἶναι*) the competitors, then D. is to start himself on his downward way.

133. *εἶναι*] Imperative in sense. This aorist is far commoner in compounds (*ἀφεῖναι, καθεῖναι* etc.) than in the simple verb.

134. *ἐγκ. θρίω*] In Aristophanes *θρῖον* is a ball of meat wrapped in a fig-leaf: we have *ταρίχους θρῖον Ach.* 1101, *δημοῦ θρῖον Eq.* 954. Here D. comically speaks of his brains as 'two brain rissoles or puddings.' 'Zwei Klösse Gehirn' Kock. Indeed it appears from Eustathius and Schol. on *Eq.* 954 that *θρία ἐγκεφάλου* were an actual dish.

139. *τυννουτῳί*] 'only so big,' showing its size. Hercules wants to frighten D.

140. *δύ' ὀβολώ*] Charon's fee is generally put at one obol. Ar. perhaps doubled it that it might be the same as the dicast's fee, or the ecclesiast's fee, or the *θεωρικόν*: which last however appears to have varied.

142. Θησεὺς] As an Attic hero, Theseus introduced the Attic use, when he visited Hades to carry off Persephone.

145. βόρβορον] Cf. Plat. *Phaed.* 69 c ὃς ἂν ἀμύητος καὶ ἀτέλεστος εἰς Ἅιδου ἀφίκηται, ἐν βορβόρῳ κείσεται.

151. ἢ Μορσίμου τις] ἢ εἰ Meineke proposes: Cobet ῥῆσιν τιν' for τις ῥῆσιν: they think the repetition of τις awkward. After mentioning heinous moral crimes, which Aeschylus, Virgil, and others have spoken of as meeting retribution in the nether world, he ridiculously adds as a crime the copying out a speech from the bad poet Morsimus: for whom see *Eq.* 401, *Pac.* 801.

153. Κινησίου] A dithyrambic poet ridiculed in the *Birds* l. 1383—1409: he had written the accompanying music or song to the weapon-dance.

154. ἐντεῦθεν] From the torments of the wicked H. passes to the joys of the initiated. These are described by Pindar, in a fragment of his *Threni.*

155. ἐνθάδε] 'here' on the upper earth; because in the world below the light was generally dim. Cf. Virg. *Aen.* VI. Largior hic campos aether et lumine vestit purpureo.

159. ὄνος ἄγων μυστήρια] παροιμία ἐπὶ τῶν ἑτέροις κακοπαθούντων. Photius. As ἄγειν Διονύσια, θεσμοφόρια means 'to celebrate the Dionysia, Thesmophoria,' so ἄγειν μυστήρια 'to celebrate the mysteries.' The ass celebrated them by carrying the baggage of the multitude who went out to Eleusis from Athens: thus he had the trouble, they the holiday. And so, while Dionysus and Hercules are amusing themselves, Xanthias is labouring under his burden. There is no reason for supposing that ἄγειν μ. can mean φέρειν τὰ τῶν μυστῶν ἱερά, 'to carry the mystic vessels.' Xanthias takes up the word μεμυημένοι: 'Initiated mystics! it's I who in truth take the donkey's usual part in the mysteries: all the work: none of the play.' Therewith he throws down his burden: which however he soon has to resume.

160. ταῦτα] the burden which X. carries.

165. ὑγίαινε] Used at parting as in *Eccl.* 477, ἀλλ' εἶμι· σὺ δ' ὑγίαινε.

165—270. After parting from Hercules, Dionysus and Xanthias go on to find the lake; having vainly tried to make a bargain with a corpse to relieve X. as porter. They find the lake and Charon, who takes D. on board, refusing X.; they cross the lake escorted by the frog chorus.

168. ἐπὶ τοῦτ'] sc. ἐπὶ τὸ ἐκφέρεσθαι 'to be buried.'

169. ἔμ' ἄγειν] 'take *me.*' So Bergk and Paley, for vulg. τότε μ' ἄγειν.

172. σκευάρι'] 'some light luggage;' rather depreciating its weight.

174. ὑπάγεθ' ὑμεῖς] 'Move forward on your way, you bearers.' The dead man scorns to bargain, and is in a hurry to get on; and in spite of Dionysus' ἀνάμεινον will not come to terms. Others (less well) take ὑπ. ὑμ. to be addressed to D. and X., 'move out of the way.'

177. *ἀναβιώην*] an amusing inversion of *ἀπολοίμην* well suited to a dead man.

178. *ὡς σεμνὸς ὁ κ.*] 'What airs the wretch gives himself!' Cf. *Plut.* 275 *ὡς σεμνὸς οὐπίτριπτος.*

180. *ὠὸπ*] *κέλευσμα καταπαῦον τὴν κωπηλασίαν*, Schol. *παραβαλοῦ* 'lay the boat alongside the land.' So below, l. 269. In *Eq.* 762 it is of laying one boat alongside another. Charon seems here to be addressing one who helps in the rowing. Why then, asks Kock, does he make Dionysus row? Chiefly that D. may raise a laugh by his clumsiness. Kock suggests that Charon may be landing a passenger on the far shore of the lake, whom he makes row, as afterwards he makes D. row: that he is not visible till he returns to the near shore. The supposed extent of the lake (*λίμνη μεγάλη πάνυ*) is against this: the whole scene is on the hither shore of it. And granting Charon to have a rower under him, Dionysus' extra weight might necessitate extra rowing.

181. *τοῦτο;*] The old reading *τοῦτο λίμνη νὴ Δία αὕτη 'στιν* was corrected by Dobree, whom most editors have followed. Perhaps another correction would be admissible: *τοῦτο λίμνη νὴ Δ. αὐτή 'στιν* 'this is *the very* lake he mentioned.' With Dobree's correction the passage runs: X. 'What is this?' D. 'This? Why, this is the lake.'

184. *χαῖρ' ὦ* X.] Said to be from a play of Achaeus. The Scholiast suggests that the triple greeting should be divided between Dionysus, Xanthias, and the dead man who has refused to be porter. It is very unlikely that the dead man comes on again: and Dionysus' thrice repeated 'Hail!' (esp. as it suits the metre) needs no abstruse reason.

186. *ὄνου πόκας*] 'Donkey's Woolton,' an imaginary town, because to shear an ass (*ὄνον κείρειν*) was a proverb for an impossibility.

187. *Κερβερίους*] Parodied from the *Κιμμέριοι*, with reference to Cerberus. The Cimmerians dwelt in outlandish darkness, none could say where: so they are localized in Hades. And so of 'the crows.' Taenarus was the south promontory of Laconia, where was fabled to be an entrance to Hades: 'Taenarias fauces, alta ostia Ditis' Virg. Meineke objects that Taenarus is not *in* Hades: he reads *Τάρταρον*. He also reads *ὄκνου πλοκάς* in the line before. There appears to have been a picture by Polygnotus (Paus. 10. 29. 2), called *ὄκνος*, of a man twisting a rope which a she-ass gnaws to pieces again: an emblem of labour in vain. But how should the words be rendered here? what is the sense of 'the twistings of delay,' or 'Ocnus' rope,' as applied to the shades below?

188. *σχήσειν*] Nautical use, as in Thuc. II. 25 *σχόντες ἐς Φειὰν ἐδῄουν τὴν γῆν.* The compounds *κατασχεῖν, προσσχεῖν* in this sense 'appellere' are also of frequent use.

189. *σοῦ γ' οὕνεκα*] 'just for your sake;' you deserve no better landing-place.

191. *τὴν περὶ τῶν κρεῶν*] Of the whole passage the sense plainly is this: 'I ferry over no slave, unless he has fought in the battle of

Arginusae and so won his freedom.' It is also plain that *τὴν περὶ τῶν κρεῶν* is simply to define the *ναυμαχία* in which the slave must have taken part. The explanation generally accepted is this. The Greeks have a proverb *τὸν περὶ ψυχῆς δραμεῖν* 'to run for very life;' and also a more vulgar form *ὁ λαγὼς τὸν περὶ τῶν κρεῶν τρέχει.* Hence a contest for very life may be more rudely termed *περὶ τῶν κρεῶν* 'for body and bones.' Such was the fight at Arginusae, on which the very existence of the Athenian State depended. But though of momentous issue, Arginusae was not more a struggle for life and body than many other battles: this does not seem a good definition of it: especially to an Athenian, as the Athenians won a signal victory. The better explanation seems to be that *τὴν περὶ τῶν κρεῶν* refers to the distinctive fact about Arginusae, the failure to save the wrecks and their crews, for which the generals were impeached and condemned. Charon calls the sea-fight 'the one about the carcases;' where such a stir was made about picking up the crews, whom Charon contemptuously speaks of as *κρεῶν.* Perhaps a sneer is intended at the Athenians for thinking so much of this, and so little of the main issue of the battle. Brunck thus explains the passage, and part of the Scholiast's note seems to favour this view, though it is not clearly worded.

192. *οὐ γὰρ ἀλλ'*] 'for indeed' is about the force of this combination. Cf. *Eq.* 1205, *Nub.* 232, and below ll. 498, 1180. It may be explained 'not something else, or anything else, but,' which is plainly equivalent to an emphatic assertion of the special fact.

194. *Αὐαίνου*] 'the stone of withering:' because the dead are dry and withered. The Scholiast says there was a stone so named at Athens. If so, probably it was named after some person, but is adopted here with reference to the meaning.

196. *μανθάνω*] X. quite understands that, as before, he is to have all the trouble, and wonders what evil token met him as he started, to bring on him such a train of misfortune.

199. *ἵζω 'πὶ κώπην*] D. sits *on* the oar instead of '*to* the oar, ready for rowing.' Charon gives him exact directions. Most editors adopt *οὔπερ* from MSS. Rav. and Ven. for *οἵπερ.* Either reading is unobjectionable.

202. *ἔχων*] adds a notion of continuance, 'don't go on playing the fool, but row.' Cf. *Nub.* 131, 509, *τί ταῦτ' ἔχων στραγγεύομαι; τί κυπτάζεις ἔχων;*

ἀντιβὰς] 'pressing your foot against the foot-board or stretcher.'

204. *ἀπ. ἀθ. ἀσ.*] 'Unskilled, untried at sea or Salamis:' the last word may be either 'no Salaminian'=no native of Salamis, they being good sailors; or 'no sailor such as fought at Salamis.'

207. *βατράχων κ.*] Probably in apposition, 'swan-frogs' or 'frog-swans:' i.e. frogs musical as swans. Meineke adopts Bothe's compound *βατραχοκύκνων.* This seems needless. Indeed *βατράχων κύκνων* might be 'frogs *and* swans,' as *ἀνδρῶν γυναικῶν* above in l. 157 'men *and* women.' Charon gives the time (*κατακελεύει*), and the frogs take up the chant.

209. βρεκεκεκὲξ κ.τ.λ.] The frogs, though a secondary Chorus—for the true Chorus are the Mystae—have given their name to the play. During their song, which is to give time to the rowers, and probably becomes quicker and quicker, driving poor Dionysus to desperation, the boat crosses to the opposite shore. The frogs are not visible, acc. to the Scholiast: they may have been so, being either actors dressed up, or dummy figures, while their croaking was made by persons concealed, as Paley suggests.

212. ξύναυλον] Cf. Eur. *El.* 879 ἵτω ξύναυλος βοά. A flute accompanied the chant of the frogs. The gist of the first strain is 'Sing we here in the nether marsh that song which erst we sang in praise of Dionysus at his festival in the marshes.' ἰαχήσαμεν is aorist in the simplest sense, the frogs below being the ghosts of frogs above. Kock suggests χωροῖ for χωρεῖ in l. 219, but that seems unnecessary.

215. Νυσήιον] Nysa was the fabled home of the infant Dionysus: it is variously placed in Greece, Arabia, Aethiopia, India.

217. Λίμναισιν] Dionysus' oldest and holiest temple was in the district called Λίμναι, south of Athens: it was called the Lenaeon. Demosthenes (1371) tells us that it was opened once a year, on the 12th of Anthesterion. Cf. Thuc. II. 15. There were three days of the festival, Πιθοιγία, Χόες, Χύτροι. Cf. Smith *Dict. Ant.* under *Dionysia*.

218. κρ. ὄχλος] 'the revel rout with splitting heads' from yesterday's drinking at the Χόες.

219. ἐμὸν] The marshes are the frogs' special demesne, particularly in spring when they begin to croak.

226. αὐτῷ κοάξ] 'coax and all:' a construction commoner with plurals. See note on *Vesp.* 170.

227. ἐστ'] 'you are nothing else but coax:' cf. *Av.* 19 τὼ δ' οὐκ ἄρ' ἤστην οὐδὲν ἄλλο πλὴν δάκνειν, and *Lys.* 139 οὐδὲν γάρ ἐσμεν πλὴν Ποσειδῶν καὶ σκάφη. Meineke edits here ἄλλ': which seems more correct, especially where it is the nominative case and predicate in a sentence.

229. ἐμὲ γὰρ κ.τ.λ.] Of course I sing; for the Muses, Pan, and Apollo, love my song, and I shall not stop it for your meddlesome objections. The frogs do not recognize the god in Dionysus: even Aeacus does not do so: it needs a brother god Pluto. Cf. l. 670.

230. κεροβάτας] Three explanations are given. (1) 'that treads the mountain peaks:' cf. *Nub.* 597 ὑψικέρατα πέτραν; compare also such names as Matterhorn, Schreckhorn. (2) 'horn-footed'=goat-footed, supported by Homer's hymn to Pan l. 2, αἰγιπόδην δικέρωτα, φιλόκροτον. (3) 'the horned walker or dancer:' the emphasis being on the first part of the compound, as in Soph. *O. C.* 718 ἑκατομπόδων Νηρῇδων is probably 'the hundred dancing Nereids.' And Homer's δικέρωτα might be quoted to support this, horns being the characteristic of Pan. All three interpretations are mentioned by the Scholiast.

καλαμόφθογγα π.] 'who draws merry music from his reed.' 'Pan primus calamos cera conjungere plures instituit.' Virg.

233. δόνακος] The reed was used of old in place of horn. And the horn, or tortoise-shell, was a kind of sounding-board to the lyre. 'In fidibus testudine resonatur aut cornu.' Cic. *N. D.* 2. 57. 144. Homer (*Hymn to Hermes* 47) describes the making of the first lyre: πῆξε δ' ἄρ' ἐν μέτροισι ταμὼν δόνακας καλάμοιο πειρήνας διὰ νῶτα διὰ ῥινοῖο χελώνης. ἀμφὶ δὲ δέρμα τάνυσσε βοὸς πραπίδεσσιν ἑῇσι, καὶ πήχεις ἐνέθηκ', ἐπὶ δὲ ζύγον ἤραρεν ἀμφοῖν· ἑπτὰ δὲ συμφώνους δῖων ἐτανύσσατο χορδάς. Plainly both shell and δόναξ form the back or sounding-board of this lyre, for the arms, or sides, and the cross-piece, or bridge, are distinctly mentioned afterwards. The union of δόνακας καλάμοιο 'reed-stalks' shows that these two words need not be distinguished, as some have fancied. The fragment of Sophocles: ὑφῃρέθη σου κάλαμος ὡσπερεὶ λύρας 'the reed sounding-board, as it were, of your lyre is removed' =you are as weak as a lyre without a sounding-board' is aptly quoted by Fritzsche. Hence δ. ὑπολύριος is certainly 'the reed that backs the lyre,' that forms the sounding-board. And Hesychius has Κάλαμος: τὸ ὑποτιθέμενον τῇ λύρᾳ ἠχεῖον.

241—9. We will sing now, if ever we did in weather fine or wet.

245. πολυκολύμβοισι μ.] 'strains of song broken by many a dive:' a sort of accompaniment of 'flop' going on at intervals, as the frogs plunge down.

247. χορείαν] 'choric song accompanying our dance.

249. πομφ.] 'with bursting bubbles' seething sounds:' a word untransferable to our tongue.

250—2. Dionysus mimics their croak, as below, l. 262, τὸ λέγειν βρεκεκεκὲξ παρ' ὑμῶν ἔμαθον. Schol.

253. τἄρα]=τοι ἄρα. Cf. *Ach.* 323 δεινὰ τἄρα πείσομαι.

257. D. pretends indifference, dismissing them with a curse.

260. χανδάνῃ] Cf. Hom. *Il.* λ. 462 ἤϋσεν ὅσον κεφαλὴ χάδε φωτός, 'he shouted with all the voice-power of mortal head.'

265. δέῃ] Pronounced as one syllable: so in *Plut.* 216 κἂν δέῃ μ' ἀποθανεῖν. Some write it δῇ.

268. ἔμελλον ἄρα] 'I was destined after all...'=I thought I should do it at last. In *Ach.* 347, *Nub.* 1301, *Vesp.* 460 the same combination is used, but with ἄρα. The infin. is *future* inf. in every place but *Ach.* 347.

271—322. Dionysus hails Xanthias, who has made his way round to the landing-place. They advance through the dim light, D. being terrified by strange sounds and sights. When clear of these they hear the strains of an approaching Chorus, which proves to be the Mystae.

271. ἦ Ξανθίας] 'Is it Xanthias? is Xanthias there?' Some read Ξανθία: then ἦ is an exclamation, 'Hi! Xanthias.'

272. ἰαῦ] X. shouts to be heard, because it is so dark that they cannot see well.

273. τἀνταυθοῖ] 'where you are or have been.'

275. ἔλεγεν] sc. Ἡρακλῆς. See above, ll. 145—51.

276. *νὴ τὸν* Π.] As X. has seen them, D., not to be outdone, has seen them too: and then turns to the spectators: as in *Nub.* 1096, *Vesp.* 73.

281. *εἰδὼς κ.τ.λ.*] Knowing my prowess (says D.) Hercules wanted to frighten me by exaggerations, lest I should encounter and overcome these monsters, he wanting to keep all the honour of such deeds to himself. The next line is parodied from Euripides *Philoct.* *οὐδὲν γὰρ οὕτω γαῦρον ὡς ἀνὴρ ἔφυ.*

284. *ἀγώνισμ' ἄξ.*] Some deed of high emprize to match our travel.

285. *νὴ τὸν Δία· καὶ μὴν*] 'By Zeus, yes. And hark! I hear a noise.' X. affects to assent to his master's wish for adventure, and invents a monster. It is strange that all the older editors except Fritzsche should have removed the stop after *Δία*. The instances given by Kock of *νὴ τὸν Δία* placed (as he thinks) too early in the sentence are little to the point: in all of them (*Nub.* 652, *Vesp.* 217, *Lys.* 609) the words can be translated naturally in their actual order; and the asseveration in two of them refers to what goes before. *καὶ μὴν* constantly introduces some new person, seen or heard. So in l. 288, where X. first *sees* the creature.

293. *Ἔμπουσα*] A spectre supposed to be sent by Hecate to scare travellers in the gloom, a monster of Protean variability.

294. *σκέλος χ.*] D. suggests 'and it has a brazen leg'—perhaps from some popular notion about the Empusa. X. accepts this, and gives it another of absurd material.

297. *ἱερεῦ*] He looks to the priest of Dionysus, who had a conspicuous seat in the theatre, and was, we may suppose, a wine-bibber, and of ruddy complexion. He is again referred to in l. 308.

298. *Ἡράκλεις*] He appeals to Hercules the deliverer (*ἀλεξίκακος*): and D. was dressed like Hercules. But D. does not want to be recognized as H., thinking that this may bring him into trouble; as indeed it does afterwards.

καλεῖς] Future tense.

301. *ἴθ' ὅπερ ἔ.*] To the Empusa, whom he supposes to pass on. Then turning to D. *δεῦρο, δεῦρ'*. So Mitchell explains: and certainly *ἴθι*, 'go on thy way,' does not suit with *δεῦρο*, 'come hither,' addressed to Dionysus. Unless there is a distinct interval: 'Go your way for a coward as you are,' contemptuously to D. who is flying: then, after a while, thinking the joke has gone far enough, 'Master, come back, we're all safe.' Without stage directions, points like this must remain doubtful.

303. *Ἡγέλοχος*] Hegelochus was acting Orestes in Euripides' play of that name. In speaking l. 279, which is here quoted, he so pronounced *γαλῆν' ὁρῶ* as not to mark the elision, but make it *γαλῆν ὁρῶ*, 'I see a cat,' in place of 'I see a calm.' This mistake became quite famous, and was ridiculed in several comic passages noticed in the Scholiast. In the line, as given here, editions vary: the older have

γαλήν', Fritzsche, Meineke, and Kock γαλῆν. Fritzsche argues that Xanthias says, 'we may now say as H. did, for after a storm I see a cat.' H. did *not* say 'after a storm I see a calm.' But the supporters of γαλήν' may reason thus: Xanthias says, 'We may now speak as H. did; for after the storm I (Xanthias) see a calm.' Xanthias might say 'we may speak the line which Hegelochus spoke,' or even 'as Hegelochus spoke it;' and yet he, Xanthias, might then apply it as Euripides wrote it. In fact the gist of the whole is, 'We may apply to our case Euripides' line which Hegelochus spoke so absurdly.'

308. ὁδί] 'This priest of yours' blushed with sympathetic fear or shame for you.

311. *αἰθέρα κ.τ.λ.*] 'Is it Aether or Chronos?' Euripides' deities; see above, l. 100. Some give the line to Xanthias, spoken sarcastically.

314. *εἰσέπνευσε*] 'Yes I heard the breath of flutes, and also a breath of fragrance from torches reached me.' The flame would be perfumed by incense. Cf. below, l. 338, *ὡς ἡδύ μοι προσέπνευσε χαιρείων κρεῶν.*

318. *ἐκεῖν'*] That which Hercules had told them, ll. 154—7.

320. *ὅνπερ Διαγόρας*] *ᾄδει* is the natural word to supply. But as Diagoras of Melos was a despiser of the gods, some have supposed that there were two persons of the name, one a dithyrambic poet. It is also possible that the Melian Diagoras in his early life wrote odes to Iacchus. For this Diagoras cf. *Av.* 1071. *ᾄδειν τὸν Ἴακχον*, 'to sing the Iacchus hymn,' as *ᾄδειν τὸν Ἁρμόδιον*, 'to sing the Harmodius lay.'

324—413. While D. and X. are standing aside, the Chorus enter: they call on Iacchus to lead the dance with flaming firebrand, and welcome his appearance (strophe 324—336, antistrophe 340—353). Then, in the anapaests (354—371), they make proclamation that all tasteless, quarrelsome, traitorous persons get them gone. They then encourage themselves to sport and mirth, calling upon the saving Persephone, on Demeter, and again more fully on Iacchus. Without doubt this whole interlude is an imitation of the procession and ceremonies of the Eleusinian mysteries: especially of the sixth day, when the statue of Iacchus, with myrtle garland and bearing a torch, was carried from Athens to Eleusis with shout and song. At the bridge over the Cephissus jests and ridicule of the passers-by were customary: called *γεφυρισμός*: imitated ll. 416—30. For particulars of the Eleusinia see Smith, *Dict. Ant.*

The Eleusinian procession had been discontinued since the occupation of Decelea by the enemy: the mystic treasures had been carried by sea. Only in the year 407, under a strong military escort led by Alcibiades, was it renewed for once. Hence this exhibition of some of its ceremonies in the under-world would be attractive to the Athenians.

324. *πολυτίμητ'*] *πολυτίμοις* Herm., Fri., Mein., Kock. The MS. *πολυτιμήτοις* needed correction. The frequent use of the vocative *πολυτίμητε*, cf. ll. 337, 397, in addressing a god makes for Dindorf's read-

ing. Iacchus, son of Demeter, must not be identified with Dionysus, son of Semele: they are quite distinct.

329. *βρύοντα στ. μύρτων*] 'berry-laden myrtle-wreath.' *μ.* genit. from *μύρτον* the fruit.

334. *τιμὰν*] 'service,' i.e. dance in honour of a deity: cf. below, 348. But the apposition of this word to *χορείαν* and its connexion with *ἐγκατακρούων* is harsh. Hamaker proposed *πομπὰν*, Kock edits *τ' ἐμὰν* here, and *φλέγων* in l. 350. For the sense *τ' ἐμὰν* is not very good, There are a few other verbal differences in the texts at the close of this strophe, but not important to the sense. With Dindorf's readings it runs, 'beating with bold foot the free and sportive measure, abounding in graces, even the chaste sacred dance for the holy mystae.' The dative may be because Iacchus is called on to lead the dance, to give the time, as it were, for them. Or (Schol.) *ἐν* from *ἐγκατακρούων*, 'among the holy mystae.' Or with *ἱερὰν*, 'held sacred by the mystae' (Paley).

338. *χοιρείων κρεῶν*] The customary victims at the mystic rites. Cf. *Ach.* 764 *χοίρους μυστικάς*. From these X. gets 'a whiff.' The impersonal constr. with the genit. is as *Vesp.* 1058 *τῶν ἱματίων ὀζήσει.*

340. *ἔγειρε*] 'Arouse thee:' said by the Chorus to itself. Iacchus obeys their summons and is come. Meineke's text, explained after Fritzsche, has been taken. l. 341 is merely exclamation, and *φώσφορος ἀστὴρ* nominative to *ἥκει*. But by *φώσφορος ἀστὴρ* is meant Iacchus himself. Kock reads *Ἴακχος* for the two vocatives: the sense is then the same. As there are three syllables too much in l. 340, if *τινάσσων* be kept there, Fritzsche inserts another *Ἴακχε* at the end of l. 324.

345—8. The old forget their age and dance. As do Cadmus and Tiresias in Eur. *Bacch.* 185.

347. *ἐνιαυτοὺς*] 'cycles;' *ἐνιαυτὸς* being used for a number of years. We find mention of an *ἐν.* of eight years: also of nineteen.

348. *ὑπὸ τιμᾶς*] 'under the influence of the sacred service:' cf. above, l. 332.

354. *εὐφημεῖν χρὴ*] The leader of the Chorus speaks in the character of the Hierophant, the proclamation being an imitation of the real one at the mysteries. These tetrameter anapaests appear to be something like a parabasis: and it should be remarked that the later and true parabasis (675—737) has no anapaests.

356. *Μουσῶν*] The uninitiated in poesy are warned off: 'procul este, profani.' *καθαρεύει*, 'is true or pure in taste.' Cf. *Vesp.* 1015 *νῦν αὖτε λεῷ πρόσσχετε τὸν νοῦν εἴπερ καθαρόν τι φιλεῖτε.* Compare also *Vesp.* 631. *καθαρὸς* poetically is 'pure, genuine, the real thing.' The actual word in its religious sense may have been in the hierophant's proclamation.

357. *Κρατίνου κ.τ.λ.*] 'whoever is not initiated into the mysteries of the tongue of the bull-eating Cratinus.' Dionysus is termed *ταυροφάγος* and *ὠμηστής*; therefore, they say, Cratinus as his votary is so

called. The epithet is intelligible enough as applied to the god, when we remember the Bacchanalian frenzy of his worshippers (Eur. *Bacch.* 737—47); but its transference to a poet, of whose drinking powers we hear much, but nothing of his *ταυροφαγία* in the savage sense, is not very natural. Fritzsche interprets it 'dithyrambic, dithyrambic prize-winner,' because a bull was the prize for the dithyramb. This explanation the Scholiast gives first: then *ἢ, ὅτι φίλοινος ἦν, διὰ τοῦτο ἐπίθετον αὐτῷ τοῦ Διονύσου ἐπιτιθέασιν*: i.e. because he loved wine he is called 'bull-devouring:' a questionable piece of reasoning. Two other hints for explaining *τ.* are given by the Scholiast, which have been undeservedly neglected, in the words *τολμηροῦ, λαιμαργοῦ*, 'bold, gluttonous.' Now 'bold' is preeminently the word for Cratinus: cf. 'audaci afflate Cratino,' Pers. *Sat.* I. 123, and his character by Aristophanes in *Eq.* 526—8. Or, though not a raw-flesh eater, we may believe the great drinker to have been a great eater also. In either of these senses *ταυροφάγος* could be used without violence: a man recklessly bold might be called 'a bull-eater,' much as we term one who affects such a character 'a fire-eater.' There may be also some allusion to Dionysus and to the dithyrambic prize. The antiquarian explanations of the word may be to the point, but a plain meaning for the Greek word applicable to Cratinus' known character is what we want, and is best supplied by interpreting it 'bold, dauntless.'

358. *τοῦτο π.*] i.e. *βωμολοχευομένοις*, or *ποιοῦσι βωμολοχεύματα*. The use of *τοῦτο ποιεῖν, δρᾶν* instead of repeating an active verb is common: it is rather different here, but the sense is plain.

359. *στάσιν*] The bitterness of party spirit at Athens was at this time great. The audience might fit these remarks to whom they pleased.

362. *τἀπόρρητ'*] 'Contraband of war,' as in *Eq.* 282 *νὴ Δί' ἐξάγων γε τἀπόρρητθ'*. The island of Aegina lay convenient for the exportation of such forbidden stores.

363. *εἰκοστολόγος*] 'About this time the Athenians imposed on the subject states in place of the tribute a tax of one-twentieth on goods carried by sea, thinking thereby to increase their revenue.' Thuc. VII. 28. This was in B.C. 413. The farmers of such taxes were *εἰκοστολόγοι*. Plainly Thorycion had abused his position and opportunities.

364. *ἀσκώματα*] 'rowlock-paddings,' cf. *Ach.* 97.

366. *Ἑκαταίων*] 'Shrines or images of Hecate,' the patroness of street-corners. Cinesias, a song-maker for cyclic-dancers (*κυκλιοδιδάσκαλος, Av.* 1403), is said to have thus insulted the shrines of Hecate. Cf. *Eccl.* 330.

367. *ῥήτωρ*] Archinus and Agyrrhius did this, acc. to the Scholiasts here, and on *Eccl.* 102.

369. *τούτοις αὐδῶ*] The MSS. have *τούτοις ἀπαυδῶ*; editors correct for *τούτοις* variously *τοίσιδ', οἷσιν, τοῦτον*. Brunck corrects *αὐδῶ* for *ἀπαυδῶ*. And there is no objection to this reading: the three commands thus rise in force most neatly: *αὐδῶ, ἀπαυδῶ, μάλ' ἀπαυδῶ*. The mistake of altering the first *αὐδῶ* into *ἀπαυδῶ* would be easy. The

compound ἀπαυδῶ cannot be rendered '*for*bid,' as the infinitive has no μὴ to complete the prohibitive sense.

370. ἐξ. χοροῖς] 'to make way for, give place to:' ἐξίστασθαι takes dat. of the person for whose advantage or honour one departs from a place. So Virgil (*Georg.* II.): Tmolius assurgit quibus, 'to whom T. rising gives place.'

371. καὶ παννυχίδας] Meineke's changes here rest on no authority: is it certain that ἐγείρειν παννυχίδας is 'ineptum'?

374. ἐγκρούων] βαίνων εἰρύθμως Schol., cf. above, l. 330.

376. ἠρίστηται] 'we have feasted enough.' To this it is objected that the Mystae *fasted* at this time of the mysteries: also that an ἄριστον could not be mentioned in connexion with nocturnal rites. The first objectors read ἠγίστευται, 'the purging rites are fully done.' Others ἠρίστευται, 'we have had enough of victory (and war).' The devotees cannot have fasted throughout the Eleusinia: ἠρίστηται might perhaps be understood of any sacred banquet. Nor is the conduct of the mystae below necessarily an exact copy of those above. Finally, as Paley points out, the mystae certainly *have* been feasting, or whence the whiff of roast pork and the chance of tripe, at l. 338?

377. ἀρεῖς] The α long from ἀείρω, ἀερῶ, as Porson shows on Eur. *Med.* 848.

378. Σώτειραν] Persephone had this title, as we learn from coins: and she is doubtless meant here.

380. ἐς τὰς ὥρας] 'to the coming seasons,' i. e. to every coming season, for ever. Cf. *Nub.* 562 ἐς τὰς ὥρας τὰς ἑτέρας, and *Thesm.* 950 ἐκ τῶν ὡρῶν ἐς τὰς ὥρας.

382. ἄγε νυν] The anapaests again spoken by the leader: the two stanzas by the whole chorus, or each by a semichorus.

387. καί μ' ἀσφαλῶς παῖσαι] Supply δός: as also to the other infinitives.

393. ταινιοῦσθαι] The victor in the jests at the bridge on the return from Eleusis was crowned with a head-band or fillet. But the Chorus mean also to pray for victory in the rivalry of comedies. Translate νικήσαντα with ταινιοῦσθαι, but παίσαντα καὶ σκ., 'after sporting and jesting.'

395—6. The leader calls for a hymn to Iacchus.

395. ὡραῖον] 'blooming, ever young.' Called 'florens Iacchus' by Catullus: 'puer aeternus' and 'formosissimus' by Ovid.

398. μέλος] τέλος Mein., μέρος Kock. Of these the first seems the better: τέλος ἑορτῆς, the sacred rite of the festival. But the common text is perhaps defensible.

400. θεὸν] Demeter at Eleusis: the 'long way' is the way thither.

404. κατεσχίσω] Iacchus set the fashion of rent garment and sandals, which his worshippers followed: thus mirth and laughter were promoted and expense saved. Ragged garments were in fashion at the

Eleusinia. Fritzsche, however, thinks that the σχιστὸς χιτὼν and σχισταί, a particular kind of woman's robe and slipper, are meant. The word ἀζημίους, 'without loss, expense,' seems to confirm the first explanation.

414. ἐγώ] Dionysus and Xanthias profess their willingness to join the dance: aside to each other, not aloud to the Chorus. Plainly it is not till l. 431 that they come forward. Kock, objecting to D. and X. taking part in dialogue with the Chorus here, supposes the two lines to belong to two members of the Chorus. But explaining them as an 'aside' removes the objection.

416—21. An imitation of the γεφυρισμός. See on l. 324.

417. Ἀρχέδημον] The accuser of Erasinides, one of the generals at Arginusae. He is attacked as being of foreign extraction. See below, l. 588.

418. ἑπτέτης κ.τ.λ.] 'in seven years did not get fellow-clansmen:' did not get enrolled in a φρατρία, as every true Athenian child was bound to be soon after birth. There is also a play on φραστῆρας ὀδόντας, the teeth which children have at seven years: there was (Schol.) a proverb ἑπτέτης ὧν ὀδόντας οὐκ ἔφυσεν.

420. ἄνω νεκροῖσι] Cf. above, l. 177.

421. τὰ πρῶτα] 'the very head:' the neuter as in Latin, 'prima virorum,' Lucret.

431—459. Dionysus coming forward asks the way to Pluto's house: he and Xanthias proceed thither: meanwhile the Chorus finish their strain and go to their reserved and flowery paradise.

439. Διὸς Κόρινθος] The Corinthians plumed themselves on their descent from Corinthus son of Zeus; whose claims they brought forward even to the weariness and disgust of their hearers. Hence Διὸς K. became proverbial for anything repeated *usque ad nauseam*. Xanthias therefore saying 'What is this but Corinthus son of Zeus in the bedding?' means 'what is this but the old order to take up the bedding, the order which I am so tired of hearing?' Besides this Fritzsche supposes the στρώματα may have been of Corinthian make, Corinth being famed for them, and marked in some way with Κόρινθος. And many suppose a further reference to κόρεις, as in *Nub.* 709: but this seems very doubtful. In *Eccl.* 828 the application of Διὸς K. is rather different. Chremes is speaking of a scheme for enriching the state which promised well, but failed: ὅτε δὴ δ' ἀνασκοπουμένοις ἐφαίνετο ὁ Διὸς Κόρινθος καὶ τὸ πρᾶγμ' οὐκ ἤρκεσεν. 'Much profession little performance, much cry little wool' seems the force of the proverb there. The expression is used in Pind. *Nem.* VII. 155.

440. χωρεῖτε κ.τ.λ.] Again the chorus-leader speaks as the priest or torch-bearer (δᾳδοῦχος) of the procession.

441. κύκλον] = περίβολον 'enclosure.'

450. τρ. καλλ...ξυνάγουσιν] 'sporting after our fashion in the fairest dance which the blessed Fates join.' In καλλιχορώτατον is implied χορὸν, hence ξυνάγειν.

458. ξένους] To strangers the Athenians were friendly, the Spartans just the opposite. Cf. Pericles' funeral oration in Thuc. II. ἰδιώτας = πολίτας.

460—502. D. and X. arrive at Pluto's gate and knock. Aeacus comes to open, and on seeing, as he thinks, Hercules, abuses him for his theft of Cerberus, and threatens terrible punishment. He goes out to fetch ministers of vengeance. D. is faint with terror: and as X. professes not to be alarmed, he proposes an exchange of dress and character, which they make accordingly.

461. οὐπιχώριοι] οἱ ἐπιχώριοι.

462. γεύσει] Rather a curious application of the verb: but it is used = 'to try' in almost any sense. For οὐ μὴ with the two future indicatives 'don't do this, but do that,' see above, l. 202: Bergk's γεῦσαι (imperat.) is no improvement.

463. καθ' Ἡρ.....ἔχων] 'With the spirit as well as the dress of Hercules.' D. shows some hesitation, and is told not to stand loitering there, but knock in Herculean wise. σχῆμα and λῆμα have a rhyming neatness.

464. παῖ παῖ] Summons to the porter Aeacus. So in *Av.* 57 παῖ παῖ, to the porter Hoopoe.

465—78. A furious torrent of abuse: the first two lines repeated from *Pax.* 182—3, where Hermes as porter greets Trygaeus. It is in ridicule of exaggerated tragic speech or acting.

468. ἀπῇξας] i. e. ἀπήϊξας, from ἀπαΐσσω or ἀπάσσω, 'you hurried away.' The old texts have ἀπῆξας from ἀπάγω, a rare aorist.

469. ἔχει μέσος] Cf. *Ach.* 571, *Eq.* 388.

470—75. This is said by the Scholiast to be a parody on expressions in the *Theseus* of Euripides.

472. Κωκυτοῦ κύνες] The Erinnyes.

475. Τ. μύραινα] 'Tartesian lamprey: a supposed voracious sea eel. Tartessus in the unknown west (perhaps Cadiz) is supposed to produce strange monsters. Orestes compares his mother (Aesch. *Choeph.* 994) to a μύραινα or ἔχιδνα. There can be no doubt that all the expressions of Aeacus were meant to convey unmixed terror to Dionysus. If (as Fritzsche and Kock think) 'Tartesian lamprey' is also meant to suggest a delicate morsel, it can be only to the Athenian audience.

477. Τιθράσιαι] A new locality for the Gorgons, who commonly are placed in Libya. Tithras was an Attic deme, whose women were foul-tongued. Gorgons of Tithras is a comic substitution. But for Dionysus this also has of course a terrific sound.

478. δρομαῖον] A favourite word with Euripides. Cf. *Pax.* 160 δρομαίαν πτέρυγ' ἐκτείνων. He simply means 'to fetch whom I will go post-haste.'

480. ἀναστήσει] D. has fallen fainting on the ground. X. bids

him rise. D. asks for a sponge: and when it is brought, and X. asks him where the pain is, points to his stomach.

487. πῶς δειλὸς] His presence of mind in asking for a sponge proved him no coward.

494. ληματαῖς] A verb of the same formation as σιβυλλιᾶν *Eq.* 61, μαθητιᾶν *Nub.* 183, and others. All these verbs have the notion of sickness: they express a diseased craving for something, or the possession of a quality perversely or excessively. Thus σιβυλλιᾷ 'is sibyl-sick, has a craze for prophecies.' μαθητιῶ 'I have the scholar fever on me.' Here ληματαῖς 'you have a plucky fever or fit.' Compare ὀφθαλμιᾶν and the comic λοφᾶν in *Pac.* 1211. Even in prose (Dem. Xen.) we find στρατηγιᾶν. In this line some read ληματαίας as an adjective.

498. οὐ γὰρ ἀλλὰ] Cf. note on l. 192.

501. οὐκ Μ. μαστιγίας] 'the rascal from Melite:' by some said to be Callias, who lived in the deme of Melite, and had once in battle worn a lion-skin in imitation of Hercules. By others it is understood to mean simply Hercules, who was worshipped at Melite. Dionysus certainly seems to mean no compliment: 'you look an impudent rogue enough for anything;' whether the rogue be Hercules or Callias.

503—533. No sooner is the exchange made than a maidservant comes out and invites the supposed Hercules to a feast. X. is about to enter, but D. now makes him change parts again.

504. ἡ θεός] Persephone.

505. κατ. χύτρας ἕτνους] 'pots of soup made of bruised peas:' cf. above, l. 63. Provision is made as if for a regiment.

508. κάλλιστ'] A polite refusal: so in l. 512 πάνυ καλῶς.

οὐ μὴ περιόψομαι] A rare constr. is this οὐ μὴ with *first person* of future indic. It occurs also in Soph. *El.* 1092. It is a strong negation. See note on *Pac.* 1039 for the general distinction between οὐ μὴ with future ind. or aor. subj.

510. ὀρνίθεια κρέα] 'poultry, chicken.' ὄρνις is specially used of the domestic fowl.

512. ἔχων] As in l. 202.

518. ἀφαιρεῖν] 'to take away' from fire or spit. Cf. *Ach.* 1119 σὺ δ' ἀφελὼν δεῦρο τὴν χορδὴν φέρε.

520. αὐτὸς] 'myself.' A servant would use the term of his master: a pupil of his teacher, as in *Nub.* 219. Xanthias in his new dignity uses it proudly.

522. σπ. ποιεῖ] 'you don't, I fancy, take it in earnest, do you?'

523. 'νεσκεύασα] The same compound in *Ach.* 384 ἐάσατε ἐνσκευάσασθαι μ' 'let me dress myself up.'

526. οὐ δή πού μ'] 'you don't surely mean do you?' Such appears to me the force of this: and in *Av.* 269 οὐ δήπου ταῶς 'it isn't surely a peacock, is it?' It is a negation which the tone shows to be a mistrustful one, and equivalent to a question. In form it seems to

claim a negative answer, but with some fear or idea of an affirmative. This affirmative here follows, for Dionysus replies 'I don't intend it presently, but I do it at once.' In *Av.* 269 the bird turns out *not* to be a peacock, though Euelpides may have had an idea it would be one. Fritzsche distinguishes, as almost opposites, *οὔ τί που* and *οὐ δή που*, the former as expressing a false opinion, the latter a true one. As regards the first he makes out his case (*Nub.* 1260, *Pac.* 1211): as regards the second he appears to fail; for in his first instance (*Av.* 269), there is no answer to show that the bird *was* a peacock, rather the reverse: while in this passage the substance of Dionysus' answer is indeed affirmative, but surely the whole pathos of Xanthias' appeal vanishes if we suppose it "in re satis probabili gravem interrogationem" (Fri.), and render it 'are you not indeed etc.' The other passages, *Ach.* 122 *οὐ δήπου Στράτων*, and *Eccl.* 327 *οὐ δήπου Βλέπυρος*, appear quite similar: 'not surely Straton? not surely Blepyrus?' though in this last case it is Blepyrus.

529. *ποίοις*] Cf. *Ach.* 62, 109, *Eq.* 32, etc. for this contemptuous form of question.

530. *τὸ δὲ κ.τ.λ.*] Arrange *οὐκ ἀνόητον δὲ (ἦν) καὶ κενὸν τὸ προσδοκῆσαι κ.τ.λ.*

531, 2. X. resigns himself, with a hint that his turn may come.

534—41. The Chorus commend Dionysus' cleverness in getting the best for himself, and changing like Theramenes.

535. *περιπεπλευκότος*] A sort of Ulysses, *ἄνδρα πολύτροπον* (Homer), with allusion possibly to Dionysus' own travels.

537. *τοῖχον*] *οὐ γάρ ποτ' εἴων Σθένελον εἰς τὸν εὐτυχῆ χωροῦντα τοῖχον τῆς δίκης σ' ἀποστερεῖν*, Eur. *Alcmena.* Cf. also Eur. *Orest.* 885. The metaphor is from sailors shifting to that side of the ship which is uppermost and out of the waves.

541. *Θηραμένους*] Proverbially a turncoat or weathercock, and hence nicknamed *κόθορνος*, a shoe that would fit either foot. His cleverness in this way is again commended l. 970.

549—589. Two landladies come in: they recognize the thievish Hercules who stole and ate their provisions, frightening them out of their wits. They now prepare vengeance, sending for help to bring the rascal to trial. Then D. wheedles X. into taking Hercules' character again.

549. *Πλαθάνη*] The other landlady: they had each a maid-servant, cf. below, l. 569. Apparently the two were partners keeping the same inn.

552. *τινί*] 'Somebody's in a scrape:' 'somebody will pay for it:' the somebody is Dionysus.

554. *ἀν' ἡμιωβολιαῖα*] 'each worth half an obol.' This is the sense: but the reading is very doubtful. Some editors speak of 'the distributive sense of *ἀνὰ*,' and appear to think this enough. Of course the use of *ἀνὰ* with substantives, cardinal numbers, etc. is well known: *ἀνὰ πᾶσαν ἡμέραν*, *ἀνὰ ἑκατόν*, *ἀνὰ πεντήκοντα* 'in hundreds, in fifties.'

And so ἀν' ἡμιωβόλιον would be right enough, 'at the rate of a half-obol.' But ἡμιωβολιαῖος is an adjective meaning 'worth half an obol:' how can the preposition be explained with it? In English we might say 'He ate twenty threepenny loaves' ('threepenny' being an adjective): or 'He ate twenty loaves at the rate of threepence.' But we could not say 'twenty loaves at the rate of threepenny.' The Scholiast reads ἀνημιωβολιαῖα as one word: and Holden following Meier accepts this. The adjective would be a curious one: it is as if we should say 'twenty *at-a-penny* or *penny-apiece* buns;' but that ἀνὰ should govern the adj. ἡμιωβολιαῖα appears impossible. Probably the syllable ἀν is corrupt. πάνθ' ἡμ. might be suggested.

Obol portions and half-obol portions are mentioned in some comic fragments.

557. κοθόρνους] women's shoes: see above on l. 47.

558. τί δαί;] In sudden remembrance of a fresh charge of theft.

559. χλωρὸν] The fresh cheese was kept in baskets: cf. Hom. *Od.* ι. 247, αὐτίκα δ' ἥμισυ μὲν θρέψας λευκοῖο γάλακτος πλεκτοῖς ἐν ταλάροισιν ἀμησάμενος κατέθηκεν.

564. δοκῶν] 'pretending:' a common use of this verb, expressing not merely 'appearance, semblance' but 'intentional putting on of such appearance.'

566. κατήλιφ'] 'upper room, loft:' a word only found here, and once in Lucian, where the words are 'having climbed up to the κατήλιφα.' It is said by old grammarians to be the same as μεσόδμη: but what the μεσοδμη of a house was, is conjectural.

569. προστάτην] 'patron,' not δήμου προστάτης, but 'protector,' the person who for μέτοικοι at Athens looked after their interests, esp. in legal matters. When alive, Cleon, in *Vesp.* 409, is sent for to uphold the cause of the litigious old men. Therefore in Hades he and Hyperbolus are still similarly employed. Cleon had died in 422, Hyperbolus in 411.

570. σὺ δ'] To her maidservant, as is l. 569 to the other's maidservant.

576. ᾧ] certainly refers to λάρυγγα. For κατασπᾶν similarly used of gulping down cf. *Eq.* 718, αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπακας.

578. After this verse the landladies go out.

581. μηδαμῶς] Do not say so: do not refuse to become Hercules.

583. δοῦλος κ.τ.λ.] referring to Dionysus' own words: cf. above, l. 531.

585. κἂν] The ἂν is repeated in οὐκ ἂν ἀντείπομι.

587. πρόρριζος κ.τ.λ.] A solemn form of imprecation made ridiculous by the addition of Archedemus to the devoted company. For whom cf. above, l. 417.

589. ἐπὶ τούτοις] The terms being such, X. would be sure of Archedemus' destruction by way of compensation if D. should break faith.

590—604. The Chorus exhort X. to courage if he wants to remain as Hercules. X. says he will be up to the mark.

592. *ἀνανεάζειν*] intransitive: 'to become young again,' not 'to make young again.' The syllables wanting are supplied by *πρὸς τὸ σοβαρὸν* in Meineke's text: which words are written as a gloss in some MSS. Fritzsche inserts *πρὸς τὸ γαῦρον*. Either is fairly good for the sense.

595. *βαλεῖς*] 'shall let fall, utter.' *ἐκβάλλειν* in this sense is commoner, hence some read *κἀκβαλεῖς*, cf. *Vesp.* 1289.

599. *ἤν χρηστὸν*] If anything good is going, as was the invitation to a feast at Persephone's, D. will want to be Hercules again in order to get it.

601. *οἶδ' ὅτι*] In spite of the *ὅτι* above it is repeated, being very common with *οἶδ'*, *εὖ οἶδ'*, in this position.

603. *ὀρίγανον*] Cf. *βλέπειν νᾶπυ, κάρδαμα, Eq.* 631, *Vesp.* 455.

604. *καὶ δὴ*] 'even now.' Cf. *Eccl.* 786 *καὶ δὴ μὲν οὖν* 'nay rather I am already doing' in answer to a question 'Are you going to do?'

605—673. Aeacus returns with slaves, whom he bids arrest the dog-stealer. Xanthias shows fight, protests his innocence, and offers his slave for torture, that the truth may come out. Then Dionysus asserts his divinity, and warns Aeacus to desist. To find out which is the god, it is settled to whip both. But this test fails: they manage to turn their cries of pain into quotations. At last in despair Aeacus takes them indoors to Pluto who, as a god, will know the truth.

606. *ἀνύετον*] Two slaves at first seize Xanthias: then his resistance makes more force necessary, and three more are summoned. Dionysus says *ἥκει τῷ κακὸν* in mimicry of Xanthias at l. 552.

610. *εἶτ' οὐχὶ δεινὰ κ.τ.λ.*] The dialogue here is differently arranged by different editors. And *τύπτειν.....τἀλλότρια* is very differently rendered. With the text adopted the connexion I take to be this: Dionysus means to urge on Aeacus against Hercules, 'Isn't it a shame that this fellow should use blows when, besides, he is a thief?' i.e. that he should add to the crime of theft the crime of violence. 'Say rather it is monstrous,' replies Aeacus. 'Nay it is intolerable and a shame,' says Dionysus. But others make *τουτονὶ* object of *τύπτειν*, not subject: 'Isn't it a shame to beat this poor fellow?' This must be ironical, for Dionysus is glad to see Xanthias beaten: so must also *μὰλλ' ὑπερφυᾶ* be, if given to Aeacus, but some give this to Xanthias. And the *πρὸς τἀλλότρια*, 'and that too other people's property,' is rather perplexing with this interpretation. *πρὸς* is certainly adverbial, as in l. 415 *κἄγωγε πρός*. Some read *πρός τ'* (*πρός τε*).

615. *γενναῖον πάνυ*] 'I will act quite the gentleman with you.' Xanthias cleverly brings Dionysus into the scrape.

618. *κλίμακι*] *ἥτις οὖσα ὄργανον βασανιστικὸν διαστρέφει τὰ σώματα τῶν βασανιζομένων*. Suid.

621. *πλίνθους*] Some think this means 'hot bricks,' a kind of ordeal by fire: others a torture simply by weight of bricks laid on the victim.

πράσῳ] This would be mere play: X. excepts such torture. Masters were accustomed to except the severest torture in offering their slaves: X. does just the reverse. He also declines compensation for possible injury. With *μὴ δῆτ' ἔμοιγ'* supply *καταθῇς τἀργύριον.*

626. *αὐτοῦ*] adverb 'here.'

628. *ἀγορεύω*] Reminding us of Dionysus to Pentheus in Eur. *Bacch.* 504, *αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σώφροσιν.*

630. *αἰτιῶ*] imperat. mid. contracted from *αἰτιάου*: 'blame yourself for the consequences.'

632. *φήμ' ἐγώ*] assent to the question: 'yes, I hear it.'

635. *θεὸς*] Hercules: for X. was dressed up as Hercules, and had made no claim to be Dionysus.

643. *πληγὴν παρὰ π.*] The first *πληγὴν* is governed by some verb or participle supplied from *βασανίζω*: 'striking, inflicting.' *παρὰ*, 'corresponding to, for.'

644. *ἰδού*] 'There, I'm ready.' Xanthias strips.

645. *ἤδη κ.τ.λ.*] Aeacus strikes: X. does not move. Aeacus says, 'I have already struck you.' X. 'No, I don't think you have.' He then goes to D. who equally well dissembles all feeling. 'When will you strike?' Ae. 'I have even now struck.' D. 'How was it I didn't even sneeze?'

649. *ἀνύσεις*] Kock reads *ἀνύσεις τι*; *ἀτταταῖ*, that Xanthias' exclamation may be repeated exactly by Aeacus in *τί τἀτταταί.* Meineke reads *ἰατταταῖ, ἰατταταῖ*, as Xanthias' exclamation, Aeacus then asking *μῶν ὠδ.*

651. *Διομείοις*] Diomea was an Attic deme, where was a temple of Hercules. X., who is playing Hercules, was sadly thinking when his own festival would be kept, which the war had interrupted.

653. *ἰοὺ ἰού*] This may be simply an exclamation on the sudden sight of anything. Cf. Aesch. *Ag.* 25, where the watchman greets the beacon-fire with it. So here it is a watchman's cry at seeing a company of horsemen.

655. *ἐπεί*] 'For of course you don't care at all.' Aeacus affects belief in Dionysus' reason. 'I suppose it is onions that make your eyes water, since of course you don't care for the blows.' 'Not a bit,' replies D.

657. *ἄκανθαν*] Here he lifts his foot as if he had a thorn in it.

659. *Ἀπολλον*] This he completes as an iambic line to disguise the cry of pain. So in l. 664—5. The Scholiast says it is a line from Ananias, who appears to have been a contemporary of Hipponax.

664. *Πόσειδον*] It does not seem Dionysus' turn to receive a blow: hence Kock supposes something lost after l. 663. Rather let this exclamation *Πόσειδον*, and its continuation *ὃς Αἰγαίου*, be given to Xan-

thias. Then ἤλγησέν τις from Dionysus will correspond to ἤλγησεν of Xanthias in l. 660: and his quotation of Sophocles to the other line from Hipponax. In l. 663, μὰ τὸν Δί' ἀλλ' ἤδη π. τ. γ. will be Aeacus' amendment on the suggestion to lash the flanks. 'No, better than that, I will touch up your stomachs: do you present yours.'

665. πρῶνας] Partly from Sophocles' *Laocoon*. As μέδεις governs the genitive, πρωνὸς is proposed. Others understand ἔχεις to be supplied to πρῶνας. Kock objects to the lyric passage among iambics, and supposes ἀλὸς ἐν βένθεσιν may have originally completed the iambic after ἤλγησέν τις, but that some marginal note-writer inserted the rest of the passage from Sophocles.

668. πω] 'yet:' even after such a severe trial I cannot yet find out the truth.

674—737. While they are gone to settle the question, the Chorus speak the Parabasis. This consists of a strophe, 675—685, an epirrhema, 686—705, an antistrophe, 706—716, an antepirrhema, 718—737. The strophe and antistrophe ridicule Cleophon and Cleigenes. The epirrhema gives advice, counselling a fairer assignment of honours and disgrace, and some leniency for faults in men who had done good service. The antepirrhema blames the state for preferring the base to the honest and good, both in coins and men.

675. ἐπίβηθι] The muse is invited to come and see the Athenian public, whose voice thousands are seated to hear.

677. φιλ. Κλεοφῶντος] 'more zealous for honour than Cleophon:' who was φιλότιμος, but no good citizen in Aristophanes' view. His Thracian origin is alluded to in the last line of this play, and Aeschines (*F. L.* 76) says of him Κλεοφῶν ὁ λυροποιός, ὃν πολλοὶ δεδεμένον ἐν ἠέδαις ἐμνημόνευον, παρεγγραφεὶς αἰσχρῶς πολίτης καὶ διεφθαρκὼς νομῇ χρημάτων τὸν δῆμον, ἀποκόψειν ἠπείλει μαχαίρᾳ τὸν τράχηλον εἴ τις εἰρήνης μνησθήσεται. He withstood every proposal of peace. The comic dramatist Plato is said to have written a play against him and named after him; and the description of a violent and ignorant demagogue in Euripides' *Orestes* (l. 892) perhaps has reference to him.

679. ἀμφιλάλοις] L. and S. render 'chattering incessantly:' but such compounds as ἀμφίγλωσσος = δίγλωσσος, ἀμφίδοξος, and the like suggest that it means 'chattering with double tongue,' speaking a mixed jargon of Attic Greek and Thracian.

681. Θ. χελιδὼν] Cf. above, l. 93, and *Av.* 1681 βαβράζει γ' ὥσπερ αἱ χελιδόνες. Also in Aesch. *Ag.* 1050 χελιδόνος δίκην ἀγνῶτα φωνὴν βάρβαρον κεκτημένη is said of Cassandra.

682. ἑζομένη] There may be some corruption in this verse. To speak of the 'Thracian swallow clamorous upon Cleophon's lips' as 'sitting *on* a barbarous leaf' seems meaningless. Birds do not sit *on* leaves: nor is ἐπὶ with accusative suitable: the swallow is perched on Cleophon's lips (ἐπὶ χείλεσιν). Yet Meineke's ὑποβάρβαρον ἑζομένη κέλαδον is not satisfactory; the qualifying ὑπὸ spoils the epithet. Bergk proposes ὀπὶ βάρβαρον ἡδομένη πίτυλον: but a 'joyous' voice is out of place, and πίτυλον an unlikely word, not admissible on mere con-

jecture. Kock *ἐπὶ β. αἰρομένη κέλαδον*, 'raising (*ἐπαιρόμενη*) a barbarous cry.' I cannot think *ἐζομένη* is wrong: comp. *Pac.* 801, *ὅταν ἠρινὰ μὲν φωνῇ χελιδὼν ἐζομένη κελαδῇ*. The last word rather confirms *κέλαδον*, Meineke's conjecture; and with it *ὀπὶ* might be substituted for *ἐπὶ*. The position of *ἐζομένη* seems defensible (*pace* Kock) in lyric language. We then have 'on whose lips perched the Thracian swallow clamours forth terribly with her voice her barbarous chatter.' If the common text be retained, render *ἐπὶ β. ἐ. πέταλον*, 'sitting close-nestled to the barbarous leaf,' the 'barbarous leaf' being Cleophon's lip. But with *ἐφ' οὗ χείλεσιν* this is strange language. Can it be purposely made so by the poet, to ridicule Cleophon's bad Thraco-Greek? The swallow 'twittering a nightingalian strain' in the next line is rather a mixture.

683. *ἀπολεῖται*] Cleophon was plainly in danger from some trial. The rule was that in case of equal votes the accused escaped; as is seen first in Orestes' trial, Aesch. *Eum.* 753, where Athene pronounces acquittal: *ἀνὴρ δδ' ἐκπέφευγεν αἵματος δίκην, ἴσον γάρ ἐστι τἀρίθμημα τῶν πάλων.*

688. *ἐξισῶσαι*] The chief 'equalizing' and 'removing of apprehensions' here meant by the poet seems to refer to the Four Hundred and their adherents. A. advises that they should no longer be looked on with mistrust, but the mistakes into which they were led by Phrynichus condoned.

689. *Φρυνίχου*] A supporter of the Four Hundred, assassinated in 411 B.C.

690. *ἐγγενέσθαι κ.τ.λ.*] To those who made this slip a chance should be given of clearing themselves and redeeming their character. Paley objects that *λύσασθαι* would be more proper, and renders it 'it ought to be allowed us, in respect of those who then made a slip, to put away the charge and to forgive their past mistakes.' But this appears rather a forced arrangement of the words: *ὀλισθοῦσιν* naturally seems governed by *ἐγγενέσθαι*. And *ἐκθεῖσιν αἰτίαν*, 'having set forth, made known, the cause,' seems as likely as the other rendering.

692. *ἄτιμον*] To such citizens as have lost civic rights they should be restored. Such a measure of restitution was passed after Aegospotami. Cf. Xen. *Hellen.* 2. 2. 11.

693. *μίαν*] Sc. *μάχην*, at Arginusae. For the slaves who fought there received their freedom and Attic citizenship. 'It is a shame,' says A., 'that, while the slaves who fought but in one sea-fight are made equal to Plataeans, those citizens who have fought side by side with you so often should be eternally disgraced for one fault.' The Plataeans, on the loss of their city in the Peloponnesian war, were adopted as Athenians. The sentence is broken by the parenthesis *κοὐδὲ..... ἐδράσατε*, and then resumed with a different construction. The regular form would have been *αἰσχρόν ἐστι τοὺς μὲν ναυμαχήσαντας μίαν ἐλευθεροῦσθαι τοὺς δὲ πολλὰ ναυμαχήσαντας μηδεμιᾶς ξυγγνώμης τυχεῖν*. This form of sentence is frequent; and it must be noticed that it does not mean 'it is a shame for the slaves to be freed' absolutely; but only, *if* citizens are to be so harshly treated. In translating such a sentence it

is well to render the *μὲν* by 'while, whereas,' the *δὲ* by 'yet,' or to omit it: then the weight of the sentence falls on the second clause.

695, 6. *κοὐδὲ κ.τ.λ.*] You are right enough in rewarding faithful slaves; only don't be implacable to fellow-citizens.

697. *πρὸς*] Adverbial: besides this reward to slaves, you ought to grant indulgence to these citizens.

698. *οἱ...χοἱ πάτερες*] 'Who, as well as their fathers, fought.'

699. *ξυμφορὰν*] A word to lessen the impression of these men's offence, 'misfortune, not fault.'

700—5. Let bygones be bygones: if we are so exclusive, proud, and quarrelsome, we shall repent it, dangerously placed as we are.

703. *κἀποσεμνυνούμεθα τ. π.*] 'And give ourselves airs about our city.' This punctuation seems best. Fritzsche, Meineke and Kock punctuate after *κἀποσεμνυνούμεθα*, and Kock thinks *τὴν πόλιν καὶ ταῦτ' ἔχοντες* is the same as *καὶ ταῦτα τὴν πόλιν ἔχοντες*. His instance from *Plut.* 546 *πιθάκνης πλευρὰν ἐρρωγυῖαν καὶ ταύτην* is a poor parallel. The passage in Plato's *Rep.* 341, *νῦν γοῦν ἐπεχειρήσας, οὐδὲν ὢν καὶ ταῦτα*, means 'At all events just now you tried to do so, though you failed in this too'—not 'and that too though you failed.' Nor is there any objection to an accusative with *ἀποσεμνύνεσθαι*, though it be without one in l. 833.

704. *καὶ ταῦτ' ἔχοντες*] Repeat *πόλιν*, 'And that, too, though we hold our city rocked in the arms of the waves,' cradled in a billowy sea of turmoil. Cf. l. 361, *τῆς πόλεως χειμαζομένης*. The Scholiast says that the expression is from a line of Aeschylus: *ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις*.

706. *εἰ δ' ἐγὼ κ.τ.λ.*] Said by the Scholiast to be from the tragic poet Ion.

708. *πίθηκος*] Cf. below, l. 1085, *δημοπιθήκων*, and *Eq.* 887 *πιθηκισμοῖς* of Cleon's tricks. Who this Cleigenes was is unknown.

710. *βαλανεὺς*] Bathmen were a despised class at Athens. Cleon when disgraced is condemned *πόρναισι καὶ βαλανεῦσι διακεκραγέναι*, *Eq.* 1403. The bathmen appear to have sold the lye or potass, or whatever served for soap, and often to have cheated in that, making it of bad *λίτρον* and adulterating it with ashes.

712. *Κιμωλίας*] Cimolus is one of the Cyclades: it supplied a kind of earth possessing cleansing properties and therefore used as soap. *κρατοῦσι Κ. γῆς*, 'hold sway over Cimolian earth,' has a mock-tragic sound.

714. *ἰδὼν τάδ' οὐκ εἰρ. ἔσθ'*] Knowing that his time is short, and that every one hates him, he is not peaceable, but goes about armed with a stick against street robbers. 'Peaceable' may also mean 'favourable to peace between Athens and Sparta.' A time of war and danger would give excuse for going about armed. Stealers of clothes appear to have been numerous at Athens. Cf. *Av.* 1491, *Ach.* 1166.

718. πολλάκις κ.τ.λ.] The city behaves in an equally foolish manner to the good old citizens and to the good old coin.

719. καλούς τε κἀγαθοὺς] Kock, and Meineke in his latest critical notes, read κακούς for καλούς to obtain the double antithesis of the bad and good citizens to the new and old coinage. Dindorf observes "plena oppositione non est opus." And the inversion of order in κακοὶ...ἀγαθοὶ ...ἀρχαῖον...καινὸν is rather unlikely. The καλοκἀγαθοὶ are compared to the ἀρχαῖον νόμισμα, the subordinate comparison of this with τὸ καινὸν χρυσίον is an afterthought.

721. τούτοισιν οὖσιν] τούτοισι τοῖσιν, Mein., Kock, to avoid the union of the partic. οὖσιν with κεκιβδηλευμένοις. Cf. Eur. *Hec.* 358, οὐκ εἰωθὸς ὄν. The addition of participle to participle probably came from regarding a participle like εἰωθὸς simply as an adjective. Whether κεκιβδηλευμένος was so regarded is questionable.

723. ὁ. κοπεῖσι] The opposite to this is παρακεκομμένος. In *Ach.* 517 we have a similar application of terms of coining to the character of men: the worthless being called ἀνδράρια μοχθηρὰ, παρακεκομμένα, ἄτιμα, καὶ παράσημα. Cf. my note on that passage.

κεκωδωνισμένοις] 'having the true ring.' Cf. above, l. 79. Meineke and Kock transpose this and the following line, Meineke objecting to ὀρθῶς κοπεῖσι καὶ κεκ. ἐν βαρβάροισι, as not applicable to Athenian coin. But the line ἔν τε...πανταχοῦ need only be connected with κεκωδωνισμένοις, 'coins tested by ringing and accepted as good among Greeks and barbarians everywhere.' To this sense there is no objection: there was plenty of traffic between Greeks and barbarians, and therefore doubtless κωδωνισμὸς of the coins.

726. χθὲς τε καὶ πρώην] A year or two before the 'Frogs' was exhibited. The Athenians were short of good metal for money after the Sicilian failure, and therefore put in circulation a base coinage, which probably soon fell below its nominal worth.

727. τῶν πολιτῶν θ'] Here begins the second part of the comparison, corresponding to οὔτε γὰρ κ.τ.λ.

730. πυρρίαις] 'redheads:' a name of slaves, cf. Ξανθίας, 'Sandy.' χαλκοῖς about = 'Brummagem metal.'

731. κἀκ πονηρῶν] 'rascals and rascals' sons.' Meineke's οὖσι πάντα for εἰς ἅπαντα appears needless and sounds awkward. The definite article τοῖς, carried on to ξένοις, πυρρίαις, πονηροῖς, can be equally so to ἐκ πονηρῶν, then τοῖς ἐκ πονηρῶν needs no supplement.

733. φαρμακοῖσιν] 'men whom the city in old times would not lightly (εἰκῇ) have used even as victims.' As these 'scape-goats' were worthless men, φαρμακὸς in *Eq.* 1405 is used simply as a reproach.

735. χρῆσθε...χρηστοῖσιν] The play on words lends force and neatness to the advice.

κατορθώσασι] Conditional participle: 'if you succeed it will be creditable, and if you fail, better be hung from a good tree,' as the proverb says. 'Aeneae magni dextra cadis' in Virgil expresses the same sentiment.

738—813. Aeacus and Xanthias return, Pluto having discovered the true Dionysus. While they are exchanging confidences a noise is heard within. Aeacus explains to Xanthias that there is to be a great contest of dramatic skill between Aeschylus and Euripides; the latter having challenged Aeschylus' right to the tragic throne. Dionysus is to be arbiter.

738. *γεννάδας*] 'a real gentleman.' Xanthias replies that of course he is, meaning that he lives an idle, luxurious life. A further proof of it is given, that he did not punish his slave for taking his character. Upon which Xanthias begins to boast and express contempt for his master. This opens Aeacus' heart, and the two servants become fast friends.

741. *τὸ δὲ μὴ π.*] Exclamatory, 'To think that he did not flog you!' So in *Nub.* 268, and elsewhere.

743. *τοῦτο*] This contemptuous remark, 'he'd have paid for it, had he flogged me.'

745. *χαίρεις, ἱκετεύω*] 'What! do you delight in this, pray?' 'Nay, delight isn't a word strong enough,' says Aeacus, 'I am in the seventh heaven when I can let out a sly curse at my master.' To be an *ἐπόπτης* or witness of the holy mysteries was the height of bliss.

749. *πολλὰ πράττων*] 'meddling' as in l. 228.

ὡς...οὐδὲν οἶδ' ἐγώ] 'I so rejoice at doing that as I know not that I rejoice at doing anything else.' *οὕτω χαίρω πολλὰ πράττων ὡς οἶδα χαίρων οὐδέν.* Briefly 'I know no joy like that.'

750. *ὀμόγνιε Ζεῦ*] In astonishment and joy at finding a brother rascal Xanthias appeals to the patron of their family.

παρακούων] 'Eaves-dropping, hearing wrongly when you are not meant to hear.' Paley suggests also 'mis-hearing, misunderstanding an order.' But that would not suit well with *λαλῶσι*, it would have been rather *λέγωσι*.

756. *ὁμομαστιγίας*] 'fellow-rascal,' and therefore patron of us rascals: but the word certainly seems to imply an irreverent assumption on Xanthias' part that Zeus was such an one as themselves. The Scholiast rightly supposes Xanthias to break off the intended question after *ὁμομαστιγίας*, and then suddenly hearing a noise within, to ask the meaning.

759. *ἆ*] An exclamation of astonishment, or to denote that Xanthias does not yet quite comprehend: 'Eh! what!'

761. *ἐνθάδ'*] Here in Hades. As in Athens public service, so here excellence in art is rewarded by free commons in the Prytaneum.

766. *ἀφίκοιτο*] As if *νόμος ἥκειτο* had gone before, so *ἔδει* in next line. Cf. above on l. 24.

771. *ὅτε δὲ*] Better than *δή*. Aeacus goes on, not heeding Xanthias' question, 'But when etc.'

ἐπεδείκνυτο] The verb is often used in Plato 'to make a show;' also the noun *ἐπίδειξις*.

775. λυγισμῶν] A term from wrestling: the verb λυγίζειν occurs *Vesp.* 1487, πλευρὰν λυγίσαντος ὑπὸ ῥύμης.

777. ἐπαρθεὶς] As in *Nub.* 42 γῆμαι ἐπῆρε 'put me up to marry.'

778. ἐβάλλετο] ἐλιθοβολεῖτο. Schol.

781. ὁ τῶν π.;] 'The rascal mob! did they?' Ae. 'Yes by Zeus, they did (so shout) sky-high.' The last phrase Aristophanes illustrates himself in *Nub.* 357, οὐρανομήκη ῥήξατε φωνήν. In construction it is like θαυμάσιον ὅσον.

783. ἐνθάδε] 'here in the theatre:' the world below being for a moment forgot. Just so above in l. 276 καὶ νυνί γ' ὁρῶ.

788. ἐκεῖνος] 'Not he indeed: but on coming down he greeted Aeschylus as a brother—and he (Aeschylus) had vacated (or offered room on) the seat to Sophocles.' I do not see how the second ἐκεῖνος can be Sophocles, as Kock takes it. ἐκεῖνος is always emphatic, and there can be no emphasis if the subject to ὑπεχώρησε be the same as to ἔκυσε κἀνέβαλε. The line κἀκεῖνος...θρόνου is parenthetical: then Aeacus goes on to say that Sophocles was prepared to do battle with Euripides in the event of Aeschylus being defeated. Meanwhile he would sit as ἔφεδρος, the odd combatant awaiting the winner of a pair.

791. Κλειδημίδης] Probably an actor of Sophocles: but why mentioned here, is not plain. Meineke punctuates ὡς ἔφη, Κλειδημίδης ἔφεδρος κ. "magno sensus discrimine." This punctuation Holden interprets 'But now Sophocles, as he said, was going to sit like another Clidemides as a third combatant.' But why like a Clidemides? Paley supposes Meineke to mean 'Clidemides was going, as he said, to contest the throne with Euripides, if Euripides should overcome Aeschylus.' On the whole it is best to suppose Sophocles the subject to ἔμελλεν: but the explanation of ὡς ἔφη Κλ. must be left open, since we know nothing of the man.

796. κἀνταῦθα] 'Here' in Pluto's palace, into which they go at l. 812.

798. μειαγωγήσουσι] 'will they weigh tragedy like butcher's meat?' It is said that when a victim was provided at the Apaturia the bystanders clamorously said μεῖον μεῖον 'too little, too little,' if it was not up to the prescribed weight. Hence to test whether it was short weight came to be called μειαγωγεῖν.

799. κανόνας] 'rules and cubit measures and oblong frames.' The last word suggests brickmaking; so Xanthias throws in 'What! are they going to make bricks?' For vulg. πλινθεύσουσί γε continued to Aeacus, most editors have accepted Kock's correction.

801. καὶ δ.] Aeacus continues not heeding the interruption 'And diagonals.' These would test the correctness of bricks, hewn stones, etc. 'Wedges' would serve to split open any part of the structure. No doubt all the words here used were familiar to masons or carpenters.

804. *γοῦν*] Much better than *δ' οὖν*. As elsewhere, so here *γοῦν* gives a proof of the previous conclusion. See note on *Ach.* 87, 'at any rate, at all events.'

807. *συνέβαιν'*] 'he did not hit it off with the Athenians, and yet he thought that all the rest of the world were fools as critics of poetry.' *τἄλλα* in l. 809 = *τοὺς ἄλλους*: Paley aptly quotes *Lys.* 860 *λῆρός ἐστι τἄλλα πρὸς Κιμησίαν.*

813. *κλαύμαθ'*] Blows await the servants if absent from duty when their masters are earnestly set on anything.

814—829. The Chorus describe the impending contest in Aeschylean style. They combine metaphors from lion, wild-boar, and horse-racing; and then in well-chosen words express Euripides' subtle versatility and refinements. The galloping dactylic measure is suitable to the subject: it is arranged in four stanzas of four lines each.

814. *ἦ που*] The first four lines describe Aeschylus in his wrath. He is 'loud thundering' like Zeus (Hom. *Il.* v. 624): he rolls his glaring eye-balls like a lion when he sees his adversary, wild-boar-like, whetting his tusks (*Il.* v. 475).

815. *ὀξυλάλον κ.τ.λ.*] 'When he catches a side-glance at his rival-craftsman as he whets his sharp-spoken tusk.' The strict construction appears to be *ἀντ. θήγοντος* gen. absolute, and *παρίδῃ* without an object expressed. Others take *παρίδῃ ὀδόντα ἀντιτέχνου θ.* Others again *παρίδῃ ἀντιτέχνου θήγοντος ὀδόντα*, supposing *παρίδῃ* might (as a verb of sense) take a genitive. The meaning is the same any way. *ὀξυλάλον* as epithet of *ὀδόντα* need not offend. The tusk would properly be *ὀξύς*: but for a war of bitter words it may be *ὀξυλάλος*.

818. *ἔσται δ' ἱππ.*] This stanza describes the contest. *ἱππολόφων* is near the Homeric *ἱπποκόμους τρυφαλείας*, and *κορυθαίολος* is Homeric. Why Fritzsche prefers *ὑψιλόφων* I cannot see. The words of l. 818 describe Aeschylus especially, those of l. 819 Euripides

819. *σκινδ. παραξόνια*] It is hard to say exactly what this means. *σκινδάλαμοι* are 'splinters' and we have in *Νυὸ.* 130 *λόγων τ' ἀκριβῶν σκινδαλάμους μαθήσομαι.* 'Subtleties' might be called *σκινδάλαμοι.* Most commentators take *παραξόνια* from *ἄξων*, and L. and S. render it 'rapid whirlings.' Fritzsche thinks it means 'linch-pins.' Neither of these two explanations makes much sense. Kock takes the word to be from *παρὰ* and *ξέω*, and to mean 'chips, shavings,' like *παρα-πρίσματα* in l. 881. Perhaps this is better as a description of Euripides' language and weapons. Paley suggests 'hair-breadth encounters' as where axle grazes axle in the race. But the genitive 'of splinters' is not easily explicable on this view: we should expect 'splinters from collisions' not 'collisions of splinters.'

σμιλεύματα] *τὰ ἐκβαλλόμενα ἀπὸ σμίλης*, Schol. The whole passage is in effect about this: 'And there will be of horse-plumed words helm-flashing combats, and splintered chips withal, and fine shreds of carven work, while the poor wight (Euripides) wards off the high-prancing phrases of his inventive foe.'

822. φρίξας κ.τ.λ.] Homeric phrases: *Od.* τ. 446 φρίξας εὖ λοφιὴν πῦρ δ' ὀφθαλμοῖσι δεδορκώς: and *Il.* ρ. 136, πᾶν δέ τ' ἐπισκύνιον κάτω ἕλκεται ὅσσε καλύπτων. Aeschylus is the royal lion: but the next metaphors are from the dockyard: 'he will hurl bolt-riveted phrases, rending them off plank-wise, with Titanic heaving lungs.' Mitchell quotes compounds of γόμφος from Aeschylus.

826. ἔνθεν κ.τ.λ.] Euripides is now described. 'Then on the other side with craft of mouth, testing each word and smooth, the other's tongue will uncoil, and shaking the loose reins of malice will dissect words and subtly waste to nought the outcome of his foeman's labouring lungs.' Euripides is στοματουργὸς, he works with mouth not with mind (φρενοτέκτων): he gives loose reins to his malice (φθονερούς κ. χ.); he does away with, consumes (κατὰ in καταλεπτολογήσει) Aeschylus' laboured work.

830—874. Dionysus, Aeschylus, and Euripides come on. Euripides maintains his own superior excellence; Aeschylus is disdainful; Dionysus tries to moderate, and persuades them to a calm trial of the case. He then prays to be led to a right decision.

833. ἀποσεμνυνεῖται] 'He'll try the grand air, as he always used to do with his marvels in his tragedies.' Such were his Achilles and Niobe, who spoke not, but 'looked the more:' see below, l. 912. For ἐτερατεύετο cf. *Eq.* 627 ἀναρρηγνὺς ἔπη τερατευόμενος ἤρειδε κατὰ τῶν ἱππέων.

835. ὦ δαιμόνι' ἀνδρῶν] To Euripides, whom D. warns not to boast too soon.

836. ἐγῷδα κ.τ.λ.] Euripides feels sure that he knows his man to be a bombastic talker of nonsense, whom he can easily expose. In describing him he rather takes a leaf out of his opponent's book with his compounds. ἀχάλινος is Euripides' own: *Bacch.* 385, and ἀθυρόγλωσσος in *Orest.* 903 is like ἀθύρωτον στόμα.

839. ἀπεριλάλητον] 'not skilled in neat periphrase.' Or 'that cannot be out-talked.' But this last hardly suits Aeschylus, who can hardly be called chattering or talkative, though fond of long words: binding bombastic words together in bundles (κομποφακελορρήμων) like sticks in a faggot.

840. ἄληθες] Expressing surprise and indignation: cf. *Eq.* 19, *Nub.* 841.

τῆς ἀρ. θεοῦ] 'of the garden goddess:' in allusion to Euripides' mother being a herb-seller, cf. *Ach.* 478, *Eq.* 19. The line is a parody from Euripides, ἀρουραίας being put for θαλασσίας. Fritzsche thinks the line was from the *Telephus* and addressed to Achilles son of Thetis.

841. σὺ δὴ 'μὲ] It seems best thus to emphasize both pronouns. Vulg. σὺ δή με. Kock quotes *Ach.* 593, ταυτὶ λέγεις σὺ τὸν στρατηγὸν πτωχὸς ὤν; Lamachus is there dealing with Dicaeopolis in the rags of Telephus; Aeschylus here with Telephus' poet.

στωμυλιοσυλλεκτάδη] 'Chit-chat collector, and beggar-maker, and rag-patcher.' The whole scene in *Ach.* 412—435 illustrates the two

last names. The second explanation of ῥακιοσυρραπτάδης given by the Scholiast, ὁ τὰ τῶν ἄλλων ποιητῶν συλλέγων καὶ οἰκεῖα ἑαυτοῦ λογιζόμενος, though not the chief meaning, may yet be implied.

844. μὴ πρὸς ὀργὴν κ.τ.λ.] Comparing l. 856 and l. 997, ὅπως μὴ πρὸς ὀργὴν ἀντιλέξεις, in both of which passages Aeschylus is addressed, we cannot doubt that this line means simply 'do not be angry;' and not, as Fritzsche says, 'do not by your wrath inflame Euripides' heart to anger.' The line is perhaps a quotation.

846. χωλοποιὸν] Cf. *Ach.* 411. οἷος ὢν θρασύνεται 'what he really is, for all his impudence.'

848. τυφὼς] To the storm-spirit a black lamb was the proper offering: 'nigram hiemi pecudem, zephyris felicibus albam,' Virg.

849. Κρητικὰς] With reference to Phaedra (a Cretan) in the *Hippolytus*, or, as the Scholiast says, to a monody of Icarus in the *Cretes*, or to Aerope in the *Cressae*. For γάμοι ἀν. cf. *Nub.* 1372. Canache and Macareus in the *Aeolus* are meant, and perhaps others.

851, 2. πολυτίμητ'...πονήρ'] These two epithets may be looked on as prophetic of the ultimate issue. The first is especially applied to gods, and almost = 'divine' contrasted with 'you rascal.'

854. κεφαλαίῳ] 'big as your head,' an unusual sense of the word, but no doubt the true sense, as Paley says. 'Bump against Euripides' head will come a cannon-ball of a word as big as the head, and will spill all the head-lining (ἐγκέφαλον);' only for this the poet substitutes *Telephus*—the play for the brains that hatched it.

856—9. σὺ δὲ κ.τ.λ.] Calm argument, not abuse, becomes poets. That ἀρτοπώλιδες were scolds we see in *Vesp.* 1388—1410. We should perhaps select fish-wives as most abusive. For the quick flaring-up of πρῖνος cf. *Ach.* 666.

860. ἕτοιμος] Euripides professes himself ready for the fight. δάκνειν, a term from cock-fighting: cf. *Eq.* 496, μέμνησό νυν δάκνειν, διαβάλλειν, τοὺς λόφους κατεσθίειν.

862. τἄπη...τραγῳδίας] ἔπη the dialogue, μέλη the lyric parts. νεῦρα seems not to be a third distinct part, but rather a metaphor in apposition to the whole, 'even the very nerves and sinews of my tragedy,' which he offers as it were for dissection.

863. Πηλέα] This and the other plays mentioned are now lost. The *Aeolus* and *Telephus* have just been attacked: of the *Meleager* a specimen is ridiculed in l. 1238. Of *Telephus* and *Peleus* Horace speaks (*A. P.* 96) with some praise: 'Telephus and Peleus, when poor and exiled, dismiss swelling language and long words, if they wish to move the pity of the audience.'

868. ὅτι ἡ π.] Aeschylus' poetry still lives up above; Euripides' has died with him: therefore Euripides will have his at hand, Aeschylus will not.

871. ἴθι νυν λιβανωτὸν] A preliminary offering of incense and prayer: as before the comic trial of the dogs in *Vesp.* 860.

875—906. The Chorus call the Muses to witness the contest be-

tween the two poets. The rivals are told to pray, which they do, each in his own fashion. Great things are to be expected from both: subtleties from one, tremendous vehemence from the other.

877. γνωμοτύπων] Cf. *Nub.* 951 γνωμοτύποις μερίμναις: also *Thesm.* 55, *Eq.* 1379.

ἀξυμερίμνοις] τοῖς μετὰ σκέψεως εὑρισκομένοις, Schol. Tricks of rhetoric are compared to tricks of wrestling: cf. above, l. 775, λυγισμῶν.

880. δεινοτάτοιν] Join with πορίσασθαι 'most clever at inventing.'

881. ῥήματα] 'fine phrases:' the Scholiast says these refer to Aeschylus, the παραπρίσματα to Euripides' λεπτολογοῦντα. Many editors think ῥήματα corrupt. Kock proposes πρέμνα τε, Meineke κρημνά τε, Thiersch ῥεύματα, Stallbaum ῥήγματα. One might add κνήματα 'scrapings, filings:' yet perhaps 'nihil mutandum,' as Holden says.

886. Δήμητερ] Aeschylus, a native of Eleusis, prays to its patron goddess. He had probably himself been initiated; and Fritzsche guesses these lines to have been the opening lines of his play the Ἐλευσίνιοι.

887. εἶναι] Supply δὸς here and in l. 894.

888. καλῶς] As above in l. 508. Euripides declines to offer incense.

890. κόμμα] 'coinage.' So in *Nub.* 247—9 Socrates speaks of gods not being νόμισμα with him and his disciples, and Strepsiades asks if they have an iron currency to swear by.

891. ἰδιώταις θ.] 'your amateur gods.' A term more contemptuous than ἴδιοι: it contrasts Euripides' special private committee of gods with the gods who in their high office are supreme rulers of all: whom Aeschylus terms σέλμα σεμνὸν ἥμενοι in *Ag.* 183.

892. αἰθὴρ κ.τ.λ.] 'Ether my pasturage, and thou pivot of my tongue, and apprehension, and keen-scenting nostrils.' Socrates in *Nub.* 329—31 calls the clouds gods, and says they feed (βόσκουσι) numbers of sophists.

895—906. The Chorus express their eagerness to hear the trial: there will be elegance and subtlety on one side, giant force on the other.

897. ἕπιτε κ.τ.λ.] The text is Dindorf's. ἐμμέλειαν is in MSS. and Scholia. Holden, with Kock and Meineke, has τίνα λόγων, τιν' ἐμμελείας ἔ. δ. ὁ. 'We are eager to hear what hostile path of words, what hostile path of melody ye will enter on.' Kock supposes λόγων to refer to the tragic dialogue, ἐμμελείας to the choruses. Line 897 ought to correspond to l. 996.

901. τὸν μὲν] Euripides: τὸν δὲ Aeschylus. Euripides is the poet for ἀστεῖα and κομψά: cf. the compound κομψευριπικῶς, *Eq.* 18.

903. ἀνασπῶντ' αὐτ.] The constr. is 'that the other will with uprooted words, tearing them up, fall on and scatter etc.' Aeschylus is as one of the giants fighting the gods. Paley aptly quotes from Horace 'evulsisque truncis Enceladus jaculator audax.'

904. ἀλινδήθρας ἐπῶν] στροφὰς λεπτολογίας πλοκὰς τοῦ Εὐριπίδου, Schol. Aeschylus will batter and rout with his heavy artillery the words of Euripides which will in vain roll and twist about to escape. This appears the most probable meaning. But L. and S. render ἀλινδήθρας ἐπῶν 'long-rolling words,' that is, of Aeschylus; and then συσκεδᾶν must be 'will discharge in volleys.' The proper meaning of ἀλινδήθρα is said to be 'a place for horses to roll in:' hence it might come to mean (as Kock and Paley think) 'the place of the combat or scrummage.' But how could any one be said συσκεδᾶν 'to scatter' a place?

907—970. Euripides blames the general character of the plays of Aeschylus: his characters sit mute: then come a few big unintelligible words, marvels to astound the vulgar. Whereas he himself has improved the drama: has done away with turgid bombast: has increased the dialogue, introduced argument, spoken of common and intelligible things. Aeschylus trains big lubberly fools, Euripides clever statesmen.

907. καὶ μὴν...εἰμι] On this tetrameter iambic metre Frere remarks, in his translation of the *Knights*, "it is so essentially base and vulgar that no English song afforded a specimen fit to be quoted." A friend however suggested to him the first line of "a song, vulgar yet inoffensive: 'A captain bold of Halifax, who lived in country quarters.'" Frere notes further that "this metre is always appropriated in the comedies of Aristophanes to those scenes of argumentative altercation in which the ascendancy is given to the more ignoble character; in this respect it stands in decided contrast with the anapaestic measure." Instances in point are the dialogue between the sausage-seller and Cleon, *Eq.* 335—460: the argument of Ἄδικος λόγος *Nub.* 1036—1082, whereas Δίκαιος λόγος speaks in anapaests, l. 961—1008: the criticisms of Euripides here, answered by Aeschylus in anapaests at l. 1006—1076.

910. μώρους λ.] Aeschylus found the public fools, and deceived them and kept them so. Phrynichus, the disciple of Thespis, was one of the founders of tragedy. He flourished from B.C. 511 to 476. The structure of his plays was simple: there was but one actor. Aristophanes praises him *Av.* 750, *Vesp.* 220, *Thesm.* 164.

911. ἂν καθῖσεν] 'He would introduce some character seated, muffling it up.' The aorist is transitive: for the ἂν giving a sense of 'habit' comp. l. 913, 924. No doubt Aeschylus and his predecessors did bring on dumb characters for show; indeed to see was originally as much a part of tragedy as to hear. The Chorus were meanwhile singing their odes. Such a visible picture of emotion deserves no blame. Niobe doubtless was silent in grief: Achilles is represented as mute for a long while in *The ransom of Hector*, or *The Phrygians*.

913. γρύζοντας] So οὐδὲ γρῦ 'not a syllable' in Demosth. 353. 10.

914. ἤρειδεν ὁρμαθοὺς] Cf. *Eq.* 627 ἀναρρηγνὺς ἔπη τερατευόμενος ἤρειδε κατὰ τῶν ἱππέων, where ἤρειδε as well as ἀναρρηγνὺς seems to

govern ἔπη. The verb is also used intransitively, *Nub.* 558 πάντες ἐρείδουσιν εἰς Ὑπέρβολον.

917. ἠλίθιος γάρ] In sense γάρ is better than ἄρ' which Fritzsche and Bergk read to make a tribrach in place of an anapaest. Perhaps, as Paley suggests, ἠλίθιος was pronounced as a trisyllable. For the same metrical reason Meineke and others change ἱππαλεκτρυόνα in l. 932 to ἱππαλέκτορα, as also in *Nub.* 1427.

919. καθοῖτο] A doubtful form: several editors correct to καθῆτο, following the analogy of ἐμπλήμην *Ach.* 236. And in *Lys.* 149 καθήμεθα is found. But such forms as εἰδῶς and οἶδα, εἰκὸς and οἰκὸς, show how readily the sounds ει and οι were interchanged. And οι may have occasionally supplanted ηι in this optative, much as in τιθοίμην for τιθείμην.

920. τὸ δρᾶμα δ' ἂν δ.] 'The action of the play would be going on,' but the spectators would be only attending to the mute figure and so miss its imperfections.

922. σκορδωῇ] Aeschylus makes gestures of weariness and disgust.

924. βόεια] 'ox-like, huge:' the words are like nondescript animals with grim brow and mane, and hobgoblin face.

926. ἄγνωτα] From ἄγνωτος. There are three forms, ἀγνώς, ἄγνωτος, ἄγνωστος. The first form is not used in the neuter gender, acc. to the Scholiast.

927. οὐδὲ ἕν] Some editors write this as one word οὐδεέν. To use it as a trisyllable, without elision, became commoner in the later comic poets: in the *Plutus* of Aristophanes are four instances: l. 37 ὑγιὲς μηδὲ ἕν. l. 138 οὐκ ἄλλ' οὐδὲ ἕν. l. 1115 οὐκ ἄλλ' οὐδὲ ἕν. l. 1182 νῦν δ' οὐδὲ εἷς. Porson (in his preface to *Hecuba*) suggests that in this passage of the *Frogs*, an earlier play than the *Plutus*, Aristophanes probably wrote οὐδ' ἂν ἕν.

928. Σκαμάνδρους] There seems nothing to carp at in the mere mention of the Scamander (*Ag.* 511, 1157, *Choeph.* 564, *Eum.* 398): but Euripides objects to Aeschylus' constant choice of Homeric subjects as well as to his big words about them. In *Prom. Vinct.* 395 he speaks of Ocean's four-footed griffin.

930. ἃ ξυμβαλεῖν κ.τ.λ.] 'to guess whose meaning was not easy.' Compare Phidippides' similar estimate of Aeschylus in *Nub.* 1366, 7.

νὴ τοὺς θεοὺς κ.τ.λ.] 'Yes, indeed: for instance I have passed many a sleepless night trying to make out Aeschylus' horse-cock.' Dionysus appears to be parodying from Eur. *Hipp.* 375 ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ θνητῶν ἐφρόντισ' ᾗ διέφθαρται βίος. This compound animal, of which Aristophanes makes fun in *Pac.* 1177, *Av.* 800, is said to be in the *Myrmidons* of Aeschylus. That poet seems indeed to have had a fancy for strange monsters; taken (l. 938) from Persian or Assyrian embroideries. That the figure-head on a ship should be a little out of the common way seems allowable enough. Several editors read ἱππαλέκτορα, ἱππαλέκτορας in l. 932, 937. Cf. note on l. 917.

934. Ἔρυξιν] οὗτος γὰρ ὡς ἄμορφος καὶ ἀηδὴς διαβάλλεται, Schol

935. *εἶτ' ἐχρῆν*] Cocks are absolutely out of place in tragedy, argues Euripides. You have put worse things in your plays, retorts Aeschylus. But not mysterious monsters like yours, rejoins Euripides.

938. *παραπετάσμασιν*] The monstrous figures on Eastern tapestry are well known. Some might be fanciful, some intended for really existing creatures. Pliny says (N. H. 8. 33, 50) that the *τραγέλαφος* was found near the river Phasis.

939. *παρέλαβον κ.τ.λ.*] Euripides speaks as a physician of a patient, whom he has reduced by dieting. Most of the terms used are medical. From Aeschylus' bad treatment the patient had become swollen, heavy, and pursy: Euripides set to work to remedy all this.

941. *ἰσχναν*] Kock quotes Hippocrates for this word used medically. The prescriptions for making Tragedy thinner were *ἐπύλλια* 'dainty phrases' in place of *κομπάσματα* 'bombast;' 'constitutional walks' (*περίπατοι*) with some reference to the other meaning 'philosophical discussion:' and 'beet-root,' which appears to have been applied to reduce tumours. In Aesch. *Prom. Vinct.* 377—80, there is rather a similar use of medical terms: ΩΚ. *ὀργῆς νοσούσης εἰσὶν ἰατροὶ λόγοι.* ΠΡ. *ἐάν τις ἐν καιρῷ γε μαλθάσσῃ κέαρ, καὶ μὴ σφριγῶντα θυμὸν ἰσχναίνῃ βίᾳ.*

943. *χυλὸν*] By way of purgative a thin juice strained from philosophical books was given.

944. *εἶτ' ἀνέτρεφον*] After the thinning process, to get rid of all superfluous bulk, the patient had to be fed up, on 'monodies,' of which Euripides was fond, see l. 849, 1330, with Cephisophon infused. Cephisophon, it is insinuated, helped Euripides in his plays: cf. below, l. 1408, 1452—3. Some say he was a slave of Euripides, others an actor. In *Ach.* 395 he appears to be living with Euripides, as also in l. 1408 of this play. Plainly he is here an ingredient to make the brew more nutritious.

945. *ἐλήρουν ὅ τι τύχοιμ'*] 'I did not talk the first nonsense that came uppermost, nor plunge into my subject and make a jumble.' Cf. *Eq.* 545 *ἐσπηδήσας ἐφλυάρει.*

946. *οὐξιὼν*] 'The actor who came out.' Euripides in his prologues makes the actor clearly state what has happened before, who the characters are, or, as he calls it, tell 'the family history' of the play. Almost any play of Euripides will illustrate this, e. g. *Ion*, *Hecuba*, *Iphigenia in Tauris*. This gives occasion for a hit at Euripides' family. On *εἶπ' ἄν* it should be noticed that the elision of the *ε* of the third person before *ἄν* is rare; yet perhaps not so rare, nor so objectionable on any known reason, as to justify us in changing the text here or elsewhere. Certainly the *ἄν* is best retained for the sense, cf. *παρῆκ' ἄν*, *ἔλεγεν ἄν* below.

949. *ἔλεγεν κ.τ.λ.*] 'Every one used to speak in my plays.' 'For which you ought to have been punished.' 'No: it was true republican spirit that led me to act so.' 'The less said about that the better. You have no very good argument (*περίπατος*) to help you out there.'

Euripides had too often shown sympathy with oligarchs to set up now for a democrat. There may also be allusion, as Hermann and Kock think, to his residence with king Archelaus in Macedonia.

954. *τουτουσὶ*] 'these spectators,' the Athenian public. Euripides' claims to have taught his countrymen argument, perception, art, etc. rather recal Prometheus' speech detailing his gifts to mortals (Aesch. *Prom. Vinct.* 442—61). Mortals were helpless babes before, confusing everything (*ἔφυρον εἰκῇ πάντα*): so were the Athenians (*ἀβελτερώτατοι κεχηνότες* l. 989) till Euripides came abroad as their schoolmaster.

956. *ἐσβολὰς*] Supply again *ἐδίδαξα*: 'And I taught them the introductions.' Cf. l. 1104 for *εἰσβολὰς σοφισμάτων*. With *γωνιασμοὺς ἐπῶν* 'squaring of phrases' compare above, l. 799—801.

958. *φημὶ κἀγώ*] That he did teach all this, Aeschylus grants; that it was good teaching, he denies.

959. *οἰκεῖα π.*] I spoke of things 'familiar in their mouths as household words:' so that I could be brought to book if wrong; whereas Aeschylus astounded and mystified his audience with unintelligible marvels.

961. *ἐκομπολάκουν*] Cf. *Ach.* 589 *κομπολακύθου* 'the brag-bird' on Lamachus' helm.

963. *Κύκνους*] Cycnus and Memnon were heroes slain by Achilles, and doubtless introduced in some Aeschylean dramas. In Aesch. *Sept. c. Theb.* 385 Tydeus has bells to his shield: *ὑπ' ἀσπίδος δὲ τῷ χαλκήλατοι κλάζουσι κώδωνες φόβον.*

965. *Φορμίσιος*] Apparently a hairy man, *Eccl.* 91. Subsequently he took part in the recal of the people on the fall of the Thirty tyrants. Of Megaenetus we know nothing, nor why he was *Μάγνης* or *Μανῆς*. The Scholiast says he was *αὐθάδης καὶ ἀναίσθητος*. The word *Μανῆς* is supposed by Fritzsche here to mean 'an unlucky dice-player,' and *Μανῆς* to have been a name for a bad throw of the dice. It is a common name for a slave.

966. *σαλπιγγολογχυπηνάδαι*] 'Trompeten-lanzen-knebelbärte' Voss. The long untranslateable compounds are in ridicule of Aeschylus.

σαρκ.] The robber Sinis was the *πιτυοκάμπτης*, who killed his victims by fastening them to bent pines and then loosing the trees. Cf. Ovid *Met.* 7. 441. Aeschylus' terrible blusterers are like Sinis, who may have been described or painted with a dog-like grin (*σαρκασμός*). Perhaps 'pine-bender' had passed into a proverbial expression for 'a bully, a fire-eater.' Thus Kock renders it 'Hohnlächel-eisenfresser.'

967. *Κλειτοφῶν*] Probably the same who is mentioned in Plato *Rep.* 428 B. The Scholiast says he was 'idle' *ἀργός*. Theramenes' cleverness has been already spoken of l. 540.

969, 70. *ὅς...Κεῖος*] The whole meaning is 'If any one is in a scrape, and Theramenes is his neighbour or comrade, Theramenes manages to tumble out of it and light on his feet, getting good and not evil out of it.' But the exact explanation of the last phrase is doubtful. Heindorf (on Plat. *Prot.* 341 E) says that the Chians were

proverbially bad, the Ceans good. Dindorf says: 'he is like the bat in the fable, mouse or bird, as suits his interest:' Chian or Cean, as suits his purpose. Others suppose that there is reference to dice, of which Χῖος was the worst throw, Κῷος the best: but that Κεῖος is substituted for the proper contrast Κῷος in order to make a hit at Theramenes' Cean descent. This appears not so good as the other explanation. Theramenes will always get out of a scrape cleverly, and by some change and trick (no greater than the difference between the two Greek words Χῖος and Κεῖος) he escapes hurt and discredit, and wins profit and honour, turns out 'no Chian but a Cean.'

971—991. I have taught my fellow-citizens to be clever and acute in everything, says Euripides. Indeed you have, says Dionysus; they are all sharp and suspicious now, whereas they were before simpletons.

971. *μέντοὐγὼ φρονεῖν*] *μέντοι ἐγὼ φ.* Some read *μέντοι σωφρονεῖν.*

973. *ἐνθεὶς τῇ τέχνῃ*] By introducing into tragic art argument and examination Euripides has taught his countrymen to be argumentative and suspicious in common household matters.

979. *τοῦτ' ἔλαβε*] The tribrach at the end of short iambic verses occurs in *Nub.* 1386, 8, 9. But here, at the end of the speech, this solitary instance sounds ill. Bentley proposed *τόδ' ἔλαβεν*, an ending precisely corresponding to l. 988 *παρέτραγεν*, dactyl followed by iambus.

980. *νὴ τοὺς θεοὺς κ.τ.λ.*] Dionysus gives absurd instances of Athenian acuteness in detecting the loss of a sprat, a plate, garlic, olive. For *εἰσιὼν* 'when he goes indoors' cf. *Thesm.* 395, where the same kind of thing is mentioned.

990. *Μαμμάκυθοι*] 'babies' or 'boobies:' derived by some from *μάμμα* and *κεύθω.* *Μελητίδαι* or *Μελιττίδαι* 'sweet simpletons.' *ἡδὺς* is used for 'silly:' and perhaps *βλιτομάμμας* which L. and S. compare with *Μαμμάκυθος* combines the elements of the two (*μέλι, μάμμα*).

992—1005. The Chorus caution Aeschylus to curb his wrath and answer carefully his adversary's charges.

992. *τάδε κ.τ.λ.*] The first line of the *Myrmidones* of Aeschylus. The Chorus there appeal to Achilles to help the suffering Greeks: the second line is *δοριλυμάντους Δαναῶν μόχθους.*

993. *ὅπως*] Kock and Meineke mark a lacuna here. Nothing is positively wanting to the sense: in the antistrophic line 897 the reading is rather doubtful. The sense is 'only take care (*ὅρα* supplied) lest etc.'

995. *ἐλαῶν*] A line of olives marked the course within which the runners must keep. Aeschylus is warned not to run wildly out of the course in his answer.

999. *συστείλας*] A different metaphor, from a ship. 'Reef your sails while the wind is violent, when it abates you can put on more speed and be down on your adversary.' For *συστείλας* cf. *Eq.* 432 *ἐγὼ δὲ συστείλας γε τοὺς ἀλλᾶντας εἶτ' ἀφήσω κατὰ κῦμ' ἐμαυτὸν οὖριον*: also *Eq.* 440—41. *ἄκροισι χρ. τ. ἱστίοις* 'using but the edges of your sails.' Cf. Eur. *Med.* 524—7, quoted on *Eq.* 432.

1001. *ἄξεις*] As the nautical meaning of this is questionable,

various corrections have been proposed: ἄξεις 'you will speed on, put on sail' Fritzsche: οἴξεις 'vela pandes' Bergk, which is very unlikely to have been written. μᾶλλον ἄσσον ἄξεις 'you will bring your ship nearer to your enemy' Meineke. To which might be added ἕξει comparing *Eq.* 760.

1002. φυλάξεις] 'watch' for a chance of attack, when you have got the wind calm and settled. The whole passage means 'Don't let your passion get the better of your judgement.'

1004. πυργώσας] Cf. *Pac.* 749 ἐποίησε τέχνην μεγάλην ἡμῖν κἀπύργωσ' οἰκοδομήσας ἔπεσιν μεγάλοις.

1005. λῆρον] By surprise for τέχνην; spoken in goodnatured joke. Others take it as if Aeschylus found tragedy λῆρος, but made it something better.

κρουνὸν ἀφίει] 'let forth your flood, open the sluice-gates' of your eloquence. Aristophanes combines in one word κρουνὸς and λῆρος in *Eq.* 89 κρουνοχυτρολήραιος.

1006—1097. Aeschylus makes his defence. The art of poetry ought to elevate men and inspire high thoughts; this I have done, he argues; but Euripides just the opposite. He mentions the plays in which he has done this, being now and then interrupted by criticisms from Dionysus. But Euripides has encouraged wrongful passion, and brought prominently forward things which should be hidden. His own grandiloquence he defends, because high thoughts require high words: whereas Euripides' common mean characters have taught meanness and cowardice. This Dionysus confirms by an instance or two.

1006. ξυντυχίᾳ] 'the chance, the circumstances in which I am placed,' i. e. the fact that I Aeschylus have to speak at all against this fellow.

1007. φάσκῃ] He abruptly turns from addressing Dionysus or the Chorus to address Euripides. I should not prefer φάσκῃς, which Paley suggests. Aeschylus says 'I don't think I ought to have to argue with such a fellow, but lest he say I am nonplussed—Answer me, sir.'

1012. τεθνάναι] In his hurry to pronounce the deserved punishment Dionysus forgets that death is an impossible penalty in Hades.

1014. γενναίους καὶ τετραπ.] 'Noble six-foot heroes:' cf. *Vesp.* 553 ἄνδρες μεγάλοι καὶ τετραπήχεις. And for the 'shirkers' of public duty cf. *Ach.* 601, νεανίας δ' οἵους σὺ διαδεδρακότας.

1016. πνέοντας δόρυ] breathing war: each article of armour offensive and defensive being named, and the list closing with the epithet of the shield of Ajax in Homer, 'souls of seven-bull-stoutness.'

1018. τὸ κακόν] This plague of Aeschylus' warlike words. Cf. *Nub.* 906, τουτὶ καὶ δὴ χωρεῖ τὸ κακόν.

1019. καὶ τί] Kock gives this line to Euripides, whose question Aeschylus does not answer: therefore Dionysus in l. 1019 bids him speak and not give himself grand airs.

1021. Ἄρεως μεστόν] A fit term for the play, as Mitchell shows by

reference to ll. 42—52. 'Any one,' says Aeschylus, 'seeing it would long for battles.' 'But it improved the bravery of the Thebans, our enemies: that was a bad thing,' objects Dionysus.

1025. *αὔτ'*] *αὐτὰ*, that is *τὰ πολεμικά*.

1026. *μετὰ τοῦτ'*] The *Persae* was exhibited before the *Septem c. Thebas*, as the Scholiast tells us: but he sensibly remarks *πλὴν οὐδὲ τῷ ποιητῇ ἐγκλητέον· οὐ γάρ ἐστιν ἀκριβώσεις τὸ τοιοῦτον*. Indeed Aeschylus is not thinking of the chronological order of the plays, but in claiming to have taught a warlike spirit he takes first his most warlike play: 'then next to this, after this, by the *Persae* I taught a desire for victory.' Kock, however, thinks that we must conclude from this passage that the *Persae* was played after the *Septem c. Thebas*, but that the latter may have been played again at a later date.

1028. *ἡνίκ' ἀπηγγέλθη*] Neither this (Dindorf's) nor any correction from the corrupt *ἡνίκ' ἥκουσα*, is fully satisfactory. In the *Persae* there is no 'news of Darius' death,' if *περὶ Δαρείου τεθνεῶτος* be so understood. If *Δαρείου τεθνεῶτος* mean 'the ghost of dead Darius,' there is no passage where the Chorus clap their hands and say *ἰαυοῖ*. Paley suggests that at l. 662 of the *Persae* we might read *Δαρεῖ' ἰαυοῖ* for *Δαρείαν οἴ*. The Chorus are there calling on the spirit of Darius. Bothe proposes *παρὰ Δαρείου*, 'from Darius,' supposing the reference to be to l. 790, etc. Dionysus' recollection may, as Paley says, refer to an earlier edition of the play.

1030. *ἀσκεῖν*] *λάσκειν*, Meineke from Hamaker, unnecessarily: 'poets ought to study and practise these subjects' is intelligible enough.

1032. *Ὀρφεὺς*] Cf. Plat. *Rep.* 364 E, *βίβλων δὲ ὅμαδον παρέχονται Μουσαίου καὶ Ὀρφέως, καθ' ἃς θυηπολοῦσι, πείθοντες ὡς ἄρα λύσεις τε καὶ καθαρμοὶ ἀδικημάτων διὰ θυσιῶν εἰσιν, ἃς δὴ τελετὰς καλοῦσιν*. Horace (*A. P.* 381) says, 'Silvestres homines sacer interpresque deorum caedibus et victu foedo deterruit Orpheus.' Many other passages could be quoted showing that Orpheus and Musaeus were held instructors in religious mysteries.

1033. *Ἡσίοδος*] In his *Works and Days*.

1036. *τάξεις κ.τ.λ.*] There is surely plenty on these heads in *our* Homer, without supposing 'Homer' (as Paley suggests) to have a wider sense. Horace (*A. P.* 73) calls Homer's subjects 'Res gestae regumque ducumque et tristia bella.' And Horace certainly meant *our* Homer.

Παντακλέα] In a Panathenaic procession (*ἡνίκ' ἔπεμπεν*) this unfortunate wight put on his helmet before fastening the crest, which mistake earned him this ridicule and the epithet *σκαιὸς* from Eupolis. A poet Pantacles is mentioned by Antiphon: it is thought that this was the same man.

1038. *περιδησάμενος...ἐπιδήσειν*] Surely both unobjectionable words. Herod. IV. 176 and Ar. *Eccl.* 118, 122 support the first. The second Herodotus (I. 171) uses in the middle voice, but the active is explicable enough. Having tied the helmet *on himself*, the man goes on to tie a crest *on that*. Kock's *περιπηξάμενος* is (to me) astounding; Bergk's

ἐπιθήσειν needless. Kock says, 'den Helm kann man nicht *umbinden.*' 'Warum, gelehrte Kock, warum?'

1039. Λάμαχος] The hero of the earlier part of the Peloponnesian war: conspicuous in the scene of the *Acharnians* 1071—1142. He fell in Sicily, Thuc. VI. 103.

1040. ὅθεν] referring to Homer. ἀπομαξαμένη, 'having taken an impression' as from a seal. Cf. *Thesm.* 514, αὐτέκμαγμα σόν, 'your very image or copy.'

1042. ἀντεκτείνειν] To strive to equal them in measure, to come up to their standard.

1044. οὐδ' οἶδ' οὐδεὶς κ.τ.λ.] Paley observes that this is untrue, for the *Agamemnon* proves the contrary. Kock points out, however, that the love of Aegisthus and Clytaemnestra is not the chief motive in that play, and it is so dealt with that none could be corrupted by it. Certainly our whole impression of Clytaemnestra, the woman 'of a manly mind' (ἀνδρόβουλος), is not that she is γύνη ἐρῶσα. But of course the assertions on either side in this contest are beyond the exact truth of fair criticism.

1045. οὐδὲ γὰρ ἦν] Kock would read μηδὲ γὰρ εἴη in the second half of the line: Bothe and Meineke οὐ γὰρ ἐπῆν in the first half. Paley prefers μετῆν and μετείη: 'you never had a grain of love in your composition.' The γὰρ in the first clause seems to me (as to Fritzsche) undoubtedly genuine. Also the γε in the second is quite natural. And though we might expect εἴη to correspond exactly to ἦν, yet ἐπεῖναι is common enough in this use, and the next line ἐπί τοι σοὶ rather confirms it.

1046. πολλὴ πολλοῦ] The use of πολὺς as part of the predicate with a verb is common: compare πολὺς ῥεῖ ποταμὸς and such phrases. Hence πολλὴ 'πικαθῆτο, 'sat heavy.' The genitive πολλοῦ is combined with it in *Eq.* 822 πολλοῦ δὲ πολύν με χρόνον ἐλελήθης: and in *Nub.* 915 θρασὺς εἶ πολλοῦ. It appears to mean 'much, exceedingly.' Paley suggests 'κ πολλοῦ, 'long since,' here and ἐκ πολλοῦ in *Nub.* 915. But no such change could be made in *Eq.* 822, where πολλοῦ begins the line and sentence and is combined with πολὺν χρόνον. The three passages together seem to bear out the simple adverbial use of πολλοῦ. The fact meant by the whole sentence is that Euripides was unfortunate in his marriage.

1047. κατ' οὖν ἔβαλεν] A tmesis common in Herodotus: cf. *Nub.* 792 ἀπὸ γὰρ ὀλοῦμαι.

τοῦτό γέ τοι δή] apparently means 'this indeed is just the fact.'

1051. κώνεια πιεῖν] It is hard to believe that any honest women really did poison themselves from very shame for their sex: but some suicide may have been attributed to this cause. Fritzsche thinks that there may have been some such deaths caused by the distress of the times, and that Aristophanes maliciously throws the blame on Euripides.

1052. οὐκ ὄντα] Join these closely, 'was it an untrue story? No, true enough.' That is to say Euripides did not invent the facts, but

used the story as it was really told. The passage shows the respect of the Greeks for their legends.

1054. *τοῖς μὲν γὰρ π.*] As boys are taught by a schoolmaster, so are grown men by us poets: therefore we have a responsibility on us, and must teach good things.

1057. *Παρνασσῶν*] Some read *Παρνήθων*, because Parnes, like Lycabettus, is in Attica. But Parnassus is more a representative big mountain: and Euripides is here speaking of Aeschylus' love for talking of big things and using big words, *ῥήμαθ' ἱππόκρημνα* of l. 929.

1058. *ὃν χρὴ*] *ὃν* is relative to 'you:' we should say 'whereas you ought.' To speak *ἀνθρωπείως* is to speak as man may speak and as man may understand.

1059. *τίκτειν*] The subject to the infinitive is *τὸν ποιητὴν* or *ἡμᾶς*, 'one must bring forth big phrases to match big thoughts.'

1062. *ἀμοῦ*] *ἃ* is governed by both *καταδείξαντος* and *διελυμήνω*, 'all which when I had set forth excellently, you spoilt.' See below, l. 1078, for *καταδεῖξαι* in the same sense.

1065. *οὔκουν κ.τ.λ.*] Your putting kings into rags to move pity has suggested to our rich men the plan of shirking their duties: cf. above, l. 1014.

1066. *περιειλλόμενος*] Variously read *περιλλόμενος*, *περιειλόμενος*, *περιλάμενος*. The pres. part. seems quite as good as the aorist. The word is plainly from the same stem as the Latin *volvo;* and *οὔλων* in the next line is from the same.

1068. *ἀνέκυψεν*] Cf. *Pac.* 147 *ἀνακύψεται...ἔωθεν ἡ Σαλαμινία*: see also the passage from Plat. *Phaedo* 109 E there quoted. *ἰχθῦς*, 'the fish-market:' so used in *Vesp.* 789: cf. *Eq.* 1375, *Lys.* 557. The Athenians were especially extravagant in spending money on fish.

1070. *παράλους*] Probably 'the crew of the Paralus or state galley.' Fritzsche thinks that they had disobeyed orders at Arginusae. The Scholiast says *κοινῶς δὲ παράλους τοὺς ἐκ τῶν τριήρων ναύτας*. There is also a local meaning, 'people of the sea coast:' and the sailors might come chiefly from this class. The charge is of course an absurd one. Euripides has taught every one to argue and contradict: even our sailors.

1073. *ῥυππαπαῖ*] Cf. *Vesp.* 909, *Eq.* 602.

1077. *πλεῖν δευρὶ κ. ἐ.*] 'to go about at random, to and fro, aimlessly.' Paley says, 'the sailing seems opposed to the rowing, as giving the sailors less trouble.' But *πλεῖν* does not usually imply going by wind rather than oar: but merely by water and not by land.

1081. *οὐ ζῆν τὸ ζῆν*] In the *Phrixus* and the *Polyidus* this paradox is found. Cf. below, l. 1477.

1085. *δημοπιθήκων*] Cf. *Eq.* 887, *οἵοις πιθηκισμοῖς με περιελαύνεις*. Meineke thinks the next line spurious: it is perhaps rather like an explanation of the compound *δημοπιθήκων*. The ape is a proverbial flatterer and deceiver.

1089. *ἐπαφανάνθην*] This compound implies the aspirated *αὐαίνομαι*

and *αὖος*. It is a curious phrase, 'to laugh all the moisture out of one's body.'

1093. *Κεραμῆς*] The race was in the Ceramicus, cf. above, l. 129. The *πύλαι* were the Thriasian gates, called also Dipylum.

1096. *πλατείαις*] Supply *χερσί*.

1098—1118. The Chorus anticipate a vigorous contest, and urge the combatants to do their best, assuring them that they will have an appreciative audience.

1101. *ὁ μὲν...ὁ δέ*] Aeschylus and Euripides: at least *τείνῃ βιαίως* suits Aeschylus best. The words *ἐπαναστρέφειν, ἐπερείδεσθαι* appear to be military terms. The second word is less well explained as *ἀπερείδεσθαι*, 'hostem propellere,' by Kock.

1104. *εἰσβολαὶ σ.*] Cf. above, l. 956. But *εἰσβολαί* here might be 'assaults,' keeping up the military metaphor.

1106. *ἀναδέρεσθον*] So Brunck, Bothe, Dindorf. As a middle form it is doubtful, and a passive sense does not suit the rest of the passage. Fritzsche reads *κἀναδέρετον*. *ἀναδέρειν* is 'to bare or rip open an old wound.' Meineke, Holden, and Paley acquiesce in *ἀνὰ δ' ἔρεσθον*, 'question, examine.' But this seems weak: whereas *λέγετον ἔπιτον* should be followed by a word of more force: 'speak, attack, slash open.' *τὰ παλαιὰ* Fritzsche connects with *ἀναδέρετον, τὰ καινὰ* with *λέγετον ἔπιτον*. Perhaps both may be taken generally 'argue, attack, wound in every way, old and new.'

1112. *οὐκ ἔθ'*] 'no longer:' whatever the public may have been, they are now well-taught and intellectual: they have served abroad, studied at home, and are naturally clever. So in *Eq.* 230, *τὸ γὰρ θέατρον δεξιόν*.

1119—1250. Euripides first criticizes the prologues of Aeschylus: he accuses him of obscurity and tautology. Aeschylus in turn blames the prologues of Euripides, first as to their sense and diction, then as monotonous in metre or cadence. Dionysus appears to think Aeschylus has the best of it so far. They then go on to the lyric parts of their plays.

1119. *σου*] He addresses Aeschylus, but in l. 1120 turns to Dionysus, hence *αὐτοῦ* in l. 1121.

1122. *ἀσαφὴς*] Meineke rejects this line, saying 'nihil in prologorum Aeschyleorum censura Euripides reprehendit quod ad dictionis obscuritatem in rebus enarrandis pertineat.' Surely he does so in l. 1141—3.

1124. *Ὀρεστείας*] The trilogy consisting of the *Agamemnon*, *Choephori*, *Eumenides*. It is the prologue of the second play that is quoted: and the MS. of Aeschylus, as we have it, is deficient here: so we owe the opening verses of the play to this quotation.

1126. *πατρῷ' ἐν. κράτη*] The line is perhaps fairly open to the charge that it may mean more than one thing, (1) 'that dost look to the duties assigned to thee from thy father, (2) who dost watch over my father's sovereignty, the rule which my father had.' Of these Aeschylus

himself (or Aristophanes for him) chooses the first: Fritzsche, with Aristarchus, the second. Euripides' third explanation is of course not likely to have been the meaning intended.

1129—31. *δώδεκα.. εἴκοσιν γ'*] Twelve faults in three lines: then 'twenty in each line.' Astonished Dionysus tells Aeschylus to hold his peace or he will make bad worse.

1133. *πρὸς τρισὶν...φανεῖ*] 'Besides the three iambics you will be a debtor of something more.' If Aeschylus is proved guilty of twenty mistakes per line, his lines are worse than worthless, and the fewer he recites the better. This seems to be the meaning. Meineke suspects the whole passage, 1132—6, needlessly.

1133—5. Fritzsche's arrangement of these lines has been followed as the best for the sense. 'Ae. What! I hold my tongue for him? D. Yes, if you'll take my advice. Ae. Don't you see what nonsense you're talking? D. Well, I don't care a button for that.' Or Dionysus may mean 'well, it doesn't matter to me, if you come in for a worse penalty now it's your look out.' Then Euripides, after this aside between Dionysus and Aeschylus, continues in explanation of his last word *ἁμαρτίας*, 'For at the very outset he has made a monstrous mistake.'

1140. *οὐκ ἄλλως λέγω*] 'I don't deny your statement so far, granted.'

1141—3. *πότερ' οὖν...ἔφη*] Euripides interprets the first line of Aeschylus 'thou that regardest (*ἐποπτεύων*) the deed of violence (*κράτη*) wrought upon my father (*πατρῷα*):' which he paraphrases by *ἐποπτεύειν ὡς ὁ πατὴρ ἀπώλετο βιαίως*, adding *ἐκ γυναικείας κ.τ.λ.* to make it plainer. And perhaps *δόλοις λ.* is added (as Paley says) because Hermes was the god of deceit.

1144. *ἐκεῖνον*] 'He did not address that Hermes, Hermes in that character, *δόλιος*, but the helper Hermes of the nether world.' Some editions, however, read *ἐκεῖνος*, comparing l. 788 and 1457: 'Not he, he (Orestes) did not mean that.'

1145. *καδῆλου*] He made his meaning clear enough by saying that he held this office (of *ἐριούνιος*, *σωτήρ*) from his father. Here Aeschylus (or our poet for him) gives his comment on himself.

1147. *μεῖζον*] What this was we cannot exactly know. Paley suggests as completion, 'Zeus must have usurped the prerogatives of the powers below,' or 'Zeus himself might rather have been invoked as Preserver.'

1149. *οὕτω κ.τ.λ.*] Dionysus takes *χθόνιος* as 'earthy' or 'earth-grubbing,' and so makes out that Hermes will be *τυμβώρυχος*, 'a digger up of graves' by his father's side. *τυμβώρυχος* seems to be used only for one who profanely opens graves, not for 'a sexton.'

1150. *οὐκ ἀνθοσμίαν*] The flavour of his wine being bad makes his wit bad also. In place of 'bouquet' it has a mouldy smell.

1153. *ἥκω καὶ κατέρχομαι*] This use of *κατέρχεσθαι*, *κατάγειν* is very common in Attic Greek.

1155. σκόπει] Look carefully at the phrase, and I will point out the tautology. Euripides then repeats the line.

1158. νὴ τὸν Δί'] Dionysus is throughout a foolish critic, and easily assents to the last speaker. μάκτρα and κάρδοπος are two words for the same thing.

1160. κατεστωμυλμένε] Is this deponent or passive? The present tense is commoner as deponent, cf. *Thesm.* 1073, *Ran.* 1071, *Pac.* 995. Paley however renders it 'talked at' in vain, on whom words leave no impression. The force of the perfect tense and of the κατὰ, if we take the verb as deponent, must be 'who have talked yourself out, spent all your sense in chatter.' This seems preferable.

1161. ἄριστ' ἐπῶν ἔχον] The construction is ἄριστα (adverbial) ἔχον 'very well arranged,' ἐπῶν 'in respect of expressions.' ἔχειν with adv. is frequent: and as καλῶς ἔχει=καλόν ἐστιν, so ἄριστα ἔχον =ἄριστον ὄν.

1163. ἐλθεῖν κ.τ.λ.] Any one may be said 'to come' ἐλθεῖν, even a man who has not lost his country: and ἥκω=the perfect tense ἐλήλυθα. Meineke's change ἥκειν is needless.

1164. συμφορᾶς] 'misfortune' or simply 'fortune, chance, accident, circumstance.' Aeschylus means that ἐλήλυθεν or ἥκει would be used of any one who had 'come' without defining any accident or circumstance of his 'coming.' Whereas a banished man 'comes *back*.' The special use is seen in l. 462 of the *Eumenides* κἀγὼ κατελθὼν τὸν πρὸ τοῦ φεύγων χρόνον.

1168. λάθρα] Orestes' coming back was not a legal restoration, therefore the legal term should not have been used.

1173. αὖ δὶς] 'Here again he says another thing twice over.' Cobet's αὖ δὶς is very neat and a great improvement on αὖθις. As to the tautology, Euripides himself, as Fritzsche shows (*Phoen.* 919, *Hipp.* 362), couples the same words. No doubt ἀκοῦσαι means more in this passage than κλύειν. The first verb is 'to listen to, give ear:' the second really 'to take into the mind.' Paley quotes from *Prom. Vinct.* 448 κλύοντες οὐκ ἤκουον. But this distinction could not always be pressed.

1178. σταβὴν] σωρείαν λεξέων ἔξω τοῦ πρέποντος Schol. Unnecessary rubbish beside the point, 'stuffing, padding.'

1180. οὐ γάρ μούστιν ἀλλ'] Arrange οὐ γὰρ ἀλλὰ ἀκ. μ. ἐ. 'I cannot choose but hear.' The elliptical οὐκ ἀλλὰ is very frequent in Aristophanes, cf. above, l. 58.

1182. ἦν κ.τ.λ.] From Euripides' *Antigone.* Aeschylus objects that Oedipus could not be called εὐδαίμων even at first, when it had been foretold to Laius before his marriage and his son's birth that this son should kill his father. Of course Euripides was speaking of Oedipus' external and apparent prosperity.

1184. φῦναι μὲν] This has no answering δὲ: probably Aeschylus might have gone on to tell of Oedipus' early perils in infancy with an

εἶτα δὲ. But Euripides breaks in with his second line: then comes again πρῶτον μὲν...εἶτα.

1190. ὀστράκῳ] A wretched substitute for a cradle: this and χειμῶνος ὄντος heighten the misery. But *Thesm.* 505 εἰσέφερε γραῦς ἐν χύτρᾳ τὸ παιδίον, quoted by Paley, shows that such a receptacle was not unusual. And the Scholiast on *Vesp.* 289 speaks of ἐκτιθεμένων παίδων ἐν χύτραις.

1192. ἤρρησεν] 'came in, luckless wight!' cf. *Eq.* 4 εἰσήρρησεν εἰς τὴν οἰκίαν. His feet were swollen from the piercing of his ancles described in Eurip. *Phoen.* 25—7, and hence his name Oedipus.

1195—6. ἦν κ.τ.λ.] Happy indeed was he: he only wanted to be a colleague of Erasinides to complete such happiness. Ironically said of course. Erasinides was one of the generals condemned and executed after Arginusae.

1200. ἀπὸ ληκυθίου] This of course sounds absurd to Euripides at first: so in wonder he exclaims '*you* destroy *my* prologues and from an oil-flask!' Then Aeschylus explains his meaning. It is the monotony of rhythm from the great prevalence in Euripides' lines of the penthemimeral caesura that is chiefly assailed. The ληκύθιον ἀπώλεσεν fits on metrically. It also fits on grammatically to the prologues here quoted, but not (as Paley remarks) to others of the extant plays.

1202. ἅπαν] Any word of this length and quantity.

1206. Αἴγυπτος] From the *Archelaus*, 'Aegyptus, as the current tale is told, with sons two-score and ten in well-oared barque At Argos landed and—An oil flask lost.'

1209. τουτί] This is better given to Dionysus, as Kock has it.

1211. Διόνυσος] From the *Hypsipyle*. The Scholiast completes the third line for us with παρθένοις σὺν Δελφίσιν: and the next instance with πλουσίαν ἀροῖ πλάκα.

1217. οὐκ ἔστιν] From the *Stheneboea*. In the first three specimens of prologue two lines and a half precede the fatal oil-flask: in the next two one line and a half: then half a line: then, on a protest against that, one and a half again: then Dionysus ends this part of the proof, and bids them go on to lyrics.

1220. ὑφέσθαι] Cf. Soph. *El.* πλεῖν ὑφειμένῃ δοκεῖ. Certainly δοκεῖ is better than the vulg. δοκεῖς, which could only mean 'you seem to reef sail:' not 'you ought, I think, to reef sail,' as is plainly needed for the sense. The ληκύθιον is spoken of as a dangerous gale, which will wreck the prologues.

1225. Σιδώνιον] From the *Phrixus*.

1227. ἀποπρίω] 'Buy away from him,' aor. imperat. to ἀπωνέομαι. Meineke's idea that the compound word here makes ἐγὼ 'ποπρίωμαι necessary in l. 1229 seems fanciful: and his proposed ἄγε πρίω in this line is quite needless.

1229. τῷδ';] Cf. *Ach.* 812 πόσου πρίωμαί σοι τὰ χοιρίδια; *Pac.* 1261 τούτῳ τὰ δόρατα ταῦτ' ὠνήσομαι. For the indignant exclamation cf. above, l. 1135.

1232. Πέλοψ] From the *Iphigenia in Tauris.*

1235. ἀπόδου] 'sell' addressed to Aeschylus: ἀπόδος most MSS. and some editors, which reading Fritzsche explains 'pay the money for it and get it, you will get it cheap.' This use of ἀποδοῦναι is not natural, it means generally 'to give back.' Nor is this a good explanation of l. 1236, which rather means 'you will get another very good flask quite cheap.' Kock supposes Aeschylus to be addressed, but retaining ἀπόδος renders it 'leave it to him, let him have it.' The middle voice 'sell it' suits better with πρίωμαι, ἀποπρίω above.

1238. Οἰνεὺς] From the *Meleager.* The Scholiast tells us that these are not the very first lines of the play, and that the conclusion of the sentence after θύων ἀπαρχὰς was οὐκ ἔθυσεν Ἀρτέμιδι. In this the sense, probably, but not the exact words, is given. Fritzsche proposes οὐκ ἔτισεν Ἄρτεμιν. Oeneus omitted to honour Artemis duly, who therefore sent the wild boar at whose hunting Meleager was present.

1243. ἔασον] ἔα αὐτὸν Meineke and others, in support of which may be quoted *Lys.* 945 ἀγαθόν· ἔα αὔτ' ὦ δαιμονία: and Soph. *Oed. Col.* 1182 ἀλλ' ἔα αὐτόν. εἰσὶ χατέροις γοναὶ κακαί. But ἔασον is a v. l. in this last.

1244. Ζεὺς] From the *Melanippe.* How long it might have been before the ληκύθιον would fit on to this we cannot tell.

1245. ἀπολεῖ σ'] Fritzsche and others read ἀπολεῖς 'you'll be the death of me, do stop!' The text means 'he (Aeschylus) will be the death of you and your prologue.' This reading has also the advantage of continuing the construction of Ζεὺς κ.τ.λ. in a sort of way. Dionysus interrupts Euripides who began 'Zeus, as the true tale runs—Will be your destroyer, for in the end he'll say λ. α.

1247. σῦκα] 'Feig-warzen' Kock: 'fig-warts' or 'fig-styes.'

1249. ἔχω ὡς ἀποδ.] As οὐχ ἔχω ὅπως οὐ and οὐκ ἔσθ' ὅπως οὐ are good Greek, there is no strong reason against the affirmative ἔχω ὡς, 'I have means by which, I know how.' But as it is against use, Meineke reads ἔχω γ' οἷς.

1250—1297. After a few words from the Chorus, Euripides ridicules Aeschylus' lyrics, quoting an unmeaning patch-work from several plays. Dionysus puts in a remark now and then.

1252. ἔγωγ' ἔχω] Paley proposes ἐγὼ οὐκ ἔχω. The text must mean 'I have enough to puzzle me in imagining how Euripides will find faults in Aeschylus' excellent lyrics.' And this is rather needlessly and tamely repeated in l. 1257—60: therefore Meineke throws them out. Kock and Holden print them as doubtful. Certainly Euripides' πάνυ γε μέλη θαυμαστά 'O yes, wonderful lyrics!' comes in better thus.

1256. τῶν ἔτι νυνί] Meineke τῶν μέχρι νυνί. Fritzsche τῶν ἔτι γ' ὄντων. The MSS. had τῶν ἔτι νῦν ὄντων.

1259. β. ἄνακτα] As king and master in the tragic art.

1260. αὐτοῦ] must mean Euripides. κοὐ δέδοιχ' is also proposed with αὐτοῦ referring to Aeschylus.

1263. ταῦτα] Dobree's γ' αὐτὰ is taken by most editors. Why is it so decidedly preferable? ταῦτα refers to μέλη: 'I will count these lyrics which you are going to reduce all to one model,' i. e. to prove monotonous, all one and the same in metre.

1264. Φθιῶτ' 'Α.] From the *Myrmidones*, a summons to Achilles to help the Greeks in their stress. Probably κόπον in the original passage of Aeschylus was to be joined with ἀνδροδαΐκτον, 'why on hearing the man-slaying toil, ah woe! do you not come to help?' The line is absurdly repeated by Euripides, to fasten on Aeschylus the charge of repeating a useless refrain, and of unintelligibility. But ἰήκοπον as one word is taken to be a noun agreeing with ἀνδροδαΐκτον. Lobeck renders it 'planctus caesorum:' 'cadentium' would perhaps be better.

1266. Ἑρμᾶν κ.τ.λ.] From the Ψυχαγωγοί. The dwellers περὶ λίμναν are explained by the Scholiast to be the Arcadians near lake Stymphalis, Hermes being specially worshipped in Arcadia. Fritzsche thinks them rather to be those round lake Avernus, who worshipped Hermes χθόνιος or ψυχαγωγός. They were probably the chorus of the play.

1269. δύο] Dionysus counts up the faulty strains by the catch-word κόπος: at the same time this line may mean 'Here's double toil and trouble for you, Aeschylus.'

1270. κύδιστ' 'Α.] Probably from the *Telephus*.

1273. εὐφαμεῖτε] From the *Iphigenia* probably.

μελισσονόμοι] The priestesses of Artemis were called μέλισσαι, and apparently this word means the same. Why μέλισσαι, is uncertain. Paley thinks from μέλειν 'care-takers' rather than from μέλι. 'the priestesses are near, to open the temple of Artemis.'

1276. κύριος] From *Agam.* 104, and l. 1285 is from *Agam.* 109. The probable meaning of this line is 'I have full power to tell of fated victory of men from wayside omens.'

1278. τὸ χρῆμα τ. κ.] Cf. *Nub.* 2 τὸ χρῆμα τῶν νυκτῶν ὅσον.

1279. εἰς τὸ β. βούλομαι] 'Die Ellipse ganz wie bei uns' says Kock: and in English too 'I will to the bath' is natural. But natural though the ellipse be in English and German, if it were used in Greek, one would expect more instances. None are given. Paley thinks βούλομαι may have been repeated by error for ἔρχομαι, because βου caught the transcriber's eye from the next verse.

1281. στάσιν] The στάσις or στάσιμον was distinguished from the πάροδος or ἔξοδος: a song of the Chorus neither on entrance nor exit, but during the play: ὃ ᾄδουσιν ἱστάμενοι οἱ χορευταί.

1285. ὅπως κ.τ.λ.] A patchwork partly from the *Agamemnon*, partly from other plays.

1287. Σφίγγα] Supposed to be from a play the *Sphinx*. δυσαμεριᾶν genitive pl. is Dindorf's correction for δυσαμερίαν. The Sphinx is called 'the hound the president of mischances,' perh. = 'introducer of mishaps.' It is useless to try and make sense of this: the next words are

again from the *Agamemnon*, and l. 1291 may have meant 'having given them for the swift air-roaming hounds (=eagles) to light upon.' Cf. Aesch. *Prom. Vinct.* 1020, *Agam.* 139. The refrain τοφλαττόθραττ or φλαττόθραττο may be an imitation of the cithara.

1294. τὸ συγκλινὲς] Obscure, as indeed it is meant to be. Fritzsche renders the whole: *quomodo Achivorum duplex imperium Graecae juventutis Sphingem, monstrum infortunio praefectum mittat* (*Trojam*) *cum hasta et manu ultrice bellicosus ales* (*aquila*) *qui ad praedam praebuit audacibus avibus in aere volantibus phalangem Ajacis.* And this Sphinx needs a modern Oedipus: the Latin is as hard a riddle as the Greek.

1297. ἱμονιοστρόφου] As ἱμονιὰ is a well-rope (*Eccl.* 351), it is supposed that ἱμονιοστρόφοι 'water-drawers' sang at their work: and the Scholiast quotes from Callimachus ἀείδει καί πού τις ἀνὴρ ὑδατηγὸς ἱμαῖον. Why 'from Marathon' is not certain. Fritzsche thinks rushes to make ropes were obtained from Marathon: Paley suggests an allusion to Aeschylus having fought at Marathon. And Kock supposes the length of the lines to be meant, 'interminable lines long as ropes,' whereas Euripides' lyrics were of shorter lines.

1298—1363. Aeschylus retorts by giving a parody of Euripides' choral style, a nonsensical ode made up of scraps which are partly from real plays of Euripides.

1298. ἀλλ' οὖν κ.τ.λ.] My lyrics were at all events from a good source, Phrynichus, and used for a good purpose; but altered to suit the requirements of tragedy. Of Phrynichus Aristophanes speaks in *Av.* 745—50 νόμους ἔνθεν ὥσπερεὶ μέλιττα Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπόν.

1302. Μελήτου] A song-writer, whom the Scholiast supposes the same as Socrates' accuser.

Καρικῶν αὐλ.] Cf. Plato, *Legg.* VII. 800 E οἱ μισθούμενοι Καρικῇ τινὶ μούσῃ προπέμπουσι τοὺς τελευτήσαντας. The Carian flute music was doleful (θρηνῶδες), we are told by the Scholiast.

1303. χορείων] From χορεῖον, 'a place for dancing,' if the accent is thus placed. If from χορεία it should be χορειῶν.

1305. ἐπὶ τοῦτον] 'for him, Euripides, this fellow.' The other reading is ἐπὶ τούτων, sc. ᾀσμάτων, 'in such lyrics as these.'

1306. κροτοῦσα] Some figure of the Muse came in rattling the castanets. Fritzsche thinks there is allusion to Hypsipyle, whom Euripides had introduced quieting her nursling Opheltes with a rattle.

1308. οὐκ ἐλεσβίαζεν] 'No Lesbian Muse was she:' had nothing of Lesbian melody in her. Perhaps also 'had no Lesbian charms of coquetry;' the Lesbian women being noted that way, while the figure of Euripides' muse was 'old and ugly,' as Paley suggests.

1309. ἀλκυόνες κ.τ.λ.] Partly resembles Eur. *Iph. in Taur.* 1089. The halcyons, spiders and dolphins are combined with some grammatical but no logical coherence (as Fritzsche says): and all or nearly all the lines may be from actual plays of Euripides.

1314. ελειειειειειλίσσετε] The repetition is to imitate some repetition

of the musical notes or shake. "Recentior Euripidis musica non dubitabat unam syllabam vel sexies repetere ut senis notis pro una locus daretur." Fritzsche. This Aeschylus ridicules.

1315. *ἱστότονα*] Some read *ἱστόπονα*, 'worked at the loom.' In the next line *μελέτας* is in apposition to *πτηνίσματα*. There is no conclusion of the sentence to show what the halcyons and spiders are called on to do.

1317. *ὅν' ὁ φίλαυλος*] From Eur. *El.* 435, where (with *εἰλισσόμενος* added) it means 'where the dolphin gambolled rolling about the dark ships' prows,' *ἔπαλλε* being intransitive. Here the addition of *μαντεῖα κ. σ.* makes nonsense.

1320. *οἰνάνθας*] These lines are supposed to be from the *Hypsipyle*.

1323. *τὸν πόδα*] The faulty foot is supposed to be the anapaest in l. 1322. But what the repetition of the question in l. 1324 refers to is not plain. Bergk thinks there should be but one line for ll. 1323, 4. One MS. omits l. 1324.

1325—28. And you who make such bad lines yet blame mine, you who write lyrics with tricks of metre as base as the arts of Cyrene (a well-known courtezan of the time). The phrase *δωδεκαμήχανον ἄστρον* is said to have been used by Euripides in the *Hypsipyle*, of the sun which passes through the twelve signs of the zodiac.

1331. *ὦ Νυκτὸς κ.τ.λ.*] An amusing parody of Euripides. A luckless spinner while busy at her work has her cock stolen from her poultry yard, and appeals to all powers mortal and immortal to help her in recovering it. Many of the lines are doubtless from plays of Euripides.

1332. *τίνα μοι κ.τ.λ.*] Something like *Hecuba* 67 seqq. in general sense.

1333. *πρόπολον*] 'minister, attendant.' Kock reads *πρόμολον* 'fore-runner' from MS. Rav. The Scholiast explains by *πρόδρομον*.

1334. *ψυχὰν ἄψυχον*] An oxymoron in Euripides' style.

1337—8. *φόνια...ἔχοντα*] Probably from some passage different from the last few lines. Fritzsche thinks that much of this monody is from the *Temenidae*.

1340. *ἀποκλύσω*] This idea of cleansing guilt and averting evil by ablution often meets us in the ancient writers. Kock refers to Aesch. *Pers.* 201, Ap. Rhod. 4. 660, Persius *Sat.* 2. 16. Paley quotes aptly from the *Hippolytus* 653, *ἀγὼ ῥυτοῖς νασμοῖσιν ἐξομόρξομαι εἰς ὦτα κλύζων*.

1342. *τοῦτ' ἐκεῖν'*] 'This is the thing meant, what the vision portended.' The contrast between the horrors of the vision and the pettiness of the theft is amusing; as is also the association of the 'mountain nymphs' with the kitchen-maid Mania.

1350. *κνεφαῖος*] 'In the morning twilight,' as in *Vesp.* 124. So Virgil's cheese-maker takes his cheeses early to market, 'Sub lucem exportans calathis adit oppida pastor.' *Georg.* 3. 402.

1352. ὁ δέ] Namely the cock. Seidler remarks that 'almost in every play of Euripides something flies through the air.' The appeal to the Cretans to help is said to be from the *Cretes* of Euripides, in the mouth of Icarus when in the Labyrinth. Perhaps this may have been in the same play, about his flight. The repetitions of ἀνέπτατ' ἀνέπτατ'. ἔβαλον ἔβαλον, are to ridicule Euripides' practice, if not his actual words.

1358. κῶλα ἀμπάλλετε] 'Nimbly ply your limbs.'

1359. Ἄρτεμις] Kock and Holden omit this word, reading καλὰ and ἁ καλά. Artemis and Hecate, hounds torches and all, and the quarry—a cock!

1362. διπύρους λ.] 'two blazing torches,' one in each hand. Bergk would read ἀμφιπύρους: and for ὀξυτάταιν he and Meineke ὀξυτάτας. This last change simplifies and improves the sense; but is it therefore (in such a parody) an improvement?

1364—1410. Weighing is proposed as the only sure test. Each poet stands by the scale of the balance, and speaks a verse into it. Aeschylus' verse in every instance proves the heavier. Then Aeschylus proposes to weigh two verses of his own against all Euripides' poetry and household. But Dionysus thinks of another plan for deciding the question.

1367. νῷν] This verse is a more distinct explanation of the preceding one. 'The balance is the only thing that will test our poetry, for it will put to the proof the weight of our words.' Kock and Holden read νὼ: then τὸ βάρος is nominative, 'for the weight of our words will put us to the proof.'

1368. καὶ τοῦτο] Sc. ποιῆσαι, for which is substituted the more exact τυροπωλῆσαι. So (as Paley quotes) ἢ τοῦτο μὲν οὐδὲν δεῖ ἑαυτοῦ ἄρχειν; *Georg.* 491 D.

1369. τυροπωλῆσαι τέχνην] 'To deal cheese-monger-wise with the art poetic.'

1374. μὰ τὸν] Sometimes, from reverence, the name of the deity was suppressed. An instance occurs in Plato, *Georg.* 466 E, μὰ τὸν, οὐ σύγε.

1375. τῶν ἐπιτυχόντων] 'of chance persons:' if any ordinary person had told me this I should not have believed it.

1378. παρὰ τὼ πλ.] The two poets are to stand each by one scale. All the meanings of πλάστιγξ are probably referable to πλήσσω, either active or passive.

1379. λαβομένω] Sc. τῶν πλαστίγγων. They were to lay hold of or touch the scale and also speak into the balance. Thus the weight of their words might be conveyed into it doubly.

1382—3. εἴθ' ὤφελ'...ἐπιστροφαί] The opening line of the *Medea*, and of Aeschylus' *Philoctetes*.

1385. τὸ τοῦδε] Aeschylus' side of the balance. ταὔτιον = τὸ αὔτιον. Meineke writes τᾧτιον.

1386. ἐριοπωλικῶς] As wool-sellers damp their wool to increase its weight. Euripides' line was about the Argo's 'swift flight,' and therefore 'feathered.' There may be a slight remembrance of Homer's ἔπεα πτεροέντα in the phrase.

1390. ἦν ἰδοὺ] As in *Pac.* 327, *Eq.* 26.

1391—2. οὐκ...ἐρῷ] From the *Antigone* and *Niobe* respectively. The neatness of Aeschylus' capping his rival's persuasion with Death, who alone is proof against persuasion, is seen from the rest of the passage in the *Niobe*, οὐδ' ἄν τι θύων οὐδ' ἐπισπένδων λάβοις, οὐδ' ἐστὶ βωμὸς οὐδὲ παιωνίζεται· μόνου δὲ πειθὼ δαιμόνων ἀποστατεῖ.

1400. βέβληκ' Ἀ.] It is said that this line is from the *Telephus*, in which Achilles and others are introduced playing at dice. The *Telephus* is constantly ridiculed. Some think it means 'Aeschylus (Achilles, see above, l. 992) has made a better throw than his rival.' But from whatever play it comes, it seems suggested mockingly by Dionysus as a weighty verse, whereas it is a trifling one on a trifling subject. The ancients played with three dice: hence τρὶς ἓξ βαλεῖν (Aesch. *Ag.* 33) for the luckiest throw. Two aces and a four would not be very high.

1401. στάσις] 'weighing,' as in l. 1389, ἀντιστησάτω.

1402. σιδηροβριθές τ'] A massive verse from the *Meleager;* but Aeschylus was equal to the occasion with one from the *Glaucus Potnieus.* ἵπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυρμένοι is the next line.

1406. Αἰγύπτιοι] Cf. *Av.* 1133, Αἰγύπτιος πλινθοφόρος. The Egyptians appear to have been looked on as bearers of burdens.

1407. μηκέτ' ἔ. κ. ἔ.] Supply στάσις γενέσθω, or something equivalent. Cephisophon was, as we have seen, and shall see below, supposed to have helped Euripides in his plays; and by some is thought to have been an actor.

1410. δύ' ἔπη] As these two lines are not quoted, Bergk and Meineke suppose something lost, and mark a gap. But this is quite needless. Dionysus has said that the weighing is finished: Aeschylus has won by that. Still he does not wish either to lose, so he says he will not decide. Pluto suggests then that he will have had all his labour for nothing. He then thinks of another practical test of the respective usefulness of the two poets.

1411—1481. Dionysus bethinks him that he can ask Aeschylus and Euripides their views on political questions and leading statesmen, on plans for the city's welfare. He does so. Their answers are curious and rather oracular. He decides for Aeschylus in spite of Euripides' indignant protestations, and they go into Pluto's palace to prepare for the home voyage.

1411. ἄνδρες φίλοι] οἱ ἄνδρες εἰσὶν φίλοι.

1413. τὸν μὲν...τῷ δὲ] 'Euripides I think clever, Aeschylus I like best.' So the Scholiast, Fritzsche, Kock. And below, l. 1468, ὅνπερ ἡ ψυχὴ θέλει of Aeschylus, and l. 1451, ὦ σοφωτάτη φύσις of Euripides. And also in l. 1434, σοφώς is of Euripides.

1415. *ἐὰν δὲ κρίνω;*] 'Supposing I decide, what then?' 'You'll take back one,' says Pluto, 'and not have come in vain.' 'Blessings on you for the suggestion,' says Dionysus, and then turning to the rivals tells them that the test shall be their political wisdom.

1421. *ἄξειν μοι δοκῶ*] 'I mean to take.' This sense of 'design, purpose' comes naturally enough from 'I seem to myself to be about to do.' Kock gives three instances from Plato: *Phaedr.* 230 E, *Theaetet.* 183 D, *Euthyd.* 288 C.

1423. *δυστοκεῖ*] 'Has a hard time of it' in settling what course to adopt about Alcibiades: 'vehementer dubitat,' as Bothe renders it. This is certainly right, and not Kock's and Holden's 'hat Unglück mit ihren Kindern, 'quod ad liberos mala fortuna utitur.' The word is explained by the verse *ποθεῖ κ.τ.λ.*

1424. *ἔχει κ.τ.λ.*] Meineke rejects this line. It certainly were better away. There is no reason for Pluto interrupting: and if the first part be given to Euripides it is out of place to make him ask 'what the city thinks' when he has just been told that 'the city doesn't know what to think.' The *τίνα* for *ἥντινα* at the end of the verse is also objected to.

1425. *ποθεῖ*] *σιγᾷ μέν, ἐχθαίρει δὲ, βούλεταί γε μήν* is quoted by the Scholiast from the *Φρουροί* of Ion.

1427. *μισῶ κ.τ.λ.*] Applicable to Alcibiades. The antithetical style is just in Euripides' manner.

1431. *οὐ χρὴ*] Either this or the next line appears superfluous: if there were two editions of the *Frogs*, one line belongs to one, one to the other. Editors differ as to which we should retain. The 'lion' is of course Alcibiades. The idea of bringing up a lion's whelp which proves a bane to the house occurs in Aesch. *Agam.* 717. If line 1432 only be retained, the infinitives *τρέφειν, ὑπηρετεῖν* depend on something like *δοκεῖ μοι* in answer to *τίνα γν. ἔχεις*; 'It seems right to me, as the best course (*μάλιστα μέν*) not to rear a lion.'

1434. *σοφῶς—σαφῶς*] The one 'cleverly,' the other 'clearly.' Euripides *σοφῶς*, Aeschylus *σαφῶς*. For Euripides' advice (though we might judge it to be plain enough) was given in vague and general words and with rhetorical antitheses: that of Aeschylus, though a parable, is brief, homely, and forcible. I fail to appreciate Meineke's objections to the text: he reads *σοφῶς...σοφῶς*, 'both the one and the other have spoken cleverly.'

1437. *εἴ τις πτερώσας κ.τ.λ.*] Most editors reject or bracket these five lines, and ll. 1449—53. Exactly as they stand they cannot be right: but it is not easy to account for their insertion. The anacoluthon in the first two may be paralleled from *Pac.* 933 (if the text there be retained): and Paley improves the sense by a transposition. I should propose one differing slightly from his, as follows:

ΕΥ. *εἴ τις πτερώσας Κλεόκριτον Κωησίᾳ*
αἴροιεν αὔραι πελαγίαν ὑπὲρ πλάκα,
εἰ ναυμαχοῖεν, κᾆτ' ἔχοντες ὀξίδας
βαίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων·

ΔΙ. γελοῖον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;
ΕΤ. ἐγὼ μὲν οἶδα καὶ θέλω φράζειν. ΔΙ. λέγε.
ΕΤ. ὅταν κ.τ.λ.

Eur. 'Supposing, when one had winged Cleocritus with Cinesias, the breezes were to bear them over the sea, if there were a sea-fight going on, and then they holding vinegar cruets were to drizzle vinegar into the enemies' eyes—.' Di. 'Indeed 'twould be laughable, but what sense and meaning has it?' Eur. 'I know, and am willing to tell you.' Di. 'Speak on.' Eur. 'When we trust what we now mistrust, etc.... we shall do well.' Euripides having proposed a ridiculous and unheard of plan, explains that the State must quite change its measures and men, meaning perhaps his Cleocritus-Cinesias plan merely as a parable, 'we must as entirely change our policy as we should did we adopt the strange method of naval warfare which I have described.' Of course Euripides is meant to be absurd and incoherent, and to find sense in nonsense. Cleocritus is supposed to have been a big man (cf. *Av.* 876). Cinesias was a dithyrambic poet: there is a long passage about his 'flights' in *Av.* 1372—1409. They seem joined by way of contrast; but there may be an allusion to some joke unknown to us.

1445. ἀμαθέστερον] The Scholiast quotes as a proverb σαφέστερόν μοι κἀμαθέστερον φράσον. This request to Euripides to speak 'more clearly' confirms the explanation given of l. 1434.

1449—50. εἰ νῦν γε κ.τ.λ.] Rather needless repetition, but not indefensible.

1451. εὖ γ', ὦ Π.] Perhaps a quotation from the *Palamedes* of Euripides. Anyhow Euripides may be well addressed by the name of this inventive hero. The next two lines are omitted by those who reject ll. 1437—1441. But the passage does not look like an interpolation. For Cephisophon see above, ll. 944, 1408.

1455. τίσι χρῆται;] Aeschylus asks 'whom does the city use?' Not the good (he is told), nor yet does it like the bad. How then can a city so hard to please be saved?

1459. μήτε χλαῖνα μήτε σισύρα] The χλαῖνα of finer texture may represent the καλοὶ κἀγαθοί, the σισύρα a rough skin the rude demagogues; the one being χρηστοί, the other πονηροί in Aeschylus' eyes.

1460. εὕρισκε κ.τ.λ.] Meineke rashly strikes out these seven lines. There seems no good reason for this: ἀναδύσει is second person of ἀναδύσομαι. Aeschylus has said, 'There is no way to save such a perverse State?' Dionysus rejoins, 'You must find a way, if you are to return to the upper earth.'

1462. ἀνίει] 'Send up' as a beneficent spirit might do. The Scholiast quotes as a proverb, ἐκεῖ βλέπουσα δεῦρ' ἀνίει τἀγαθά.

1463. τὴν γῆν κ.τ.λ.] He means that they are to ravage the Peloponnesus and make themselves as it were at home in it, and to endure having their own land invaded. Pericles had advised much the same, Thuc. I. 143. And by the last line he means that their ships are their true wealth, their money-revenues no really useful revenues at all, since they all go to dicasts and the like.

1466. *εὖ, πλήν γ'*] No commentator has noticed the want of coherence in this 'Well said, but.' The sense wanted after 'their money revenues are poverty' is 'True, for,' or 'Yes, since the dicast alone swallows all.' One might suggest *εἴπερ γ'*. The meaning of *αὐτὰ* must be *τὰ χρήματα, τὸν πόρον*.

1467. *κρίνοις ἄν*] 'Come give judgment, please.' Cf. above, l. 1401, *λέγοιτ' ἄν*.

1469. *ὤμοσας*] No mention has been made of such an oath; but Dionysus had originally come down with intent to fetch Euripides. He however admits the oath but evades it by Euripides' own sanction, alluding to *Hipp.* 612, as above at l. 102.

1475. *τί δ' αἰσχρὸν*] Euripides had said in the *Aeolus*, *τί δ' αἰσχρὸν ἢν μὴ τοῖσι χρωμένοις δοκῇ*; It was a philosophical doctrine of some that right and wrong were dependent on 'opinion' and 'seeming.'

1477. *τίς οἶδεν*] A reproduction of a line in Euripides' *Polyidus*, and he had written much the same in the *Phrixus*. Then Dionysus adds a punning jingle in *πνεῖν δὲ δειπνεῖν*. Kock objects that *πνεῖν* and *δειπνεῖν* are no contrast and the wit poor: he therefore with one MS. would read *πονεῖν*. But it is not necessary that Dionysus' addition to Euripides' line should be very witty. The more nonsensical, the more of a snub for Euripides.

1479. *χωρεῖτε*] To Dionysus and Aeschylus. So in *Vesp.* 975, *οἰκτείρατ' αὐτὸν, ὦ πατέρ*, because Bdelycleon was one among many dicasts. The invitation is a neat way of leading them off and concluding the play. A feast ends several of Aristophanes' plays, e.g. the *Acharnians*, *Peace*, *Birds*.

1482—1533. The Chorus congratulate Aeschylus, contrasting his wisdom with Euripides' folly. Pluto tells him to teach the Athenians wisdom, and to send certain rascals down to him with all speed. Aeschylus asks Pluto to see that the tragic throne is kept for him by Sophocles till his return. Then all go off in a torch-procession, the Chorus auguring all good from the poet's return to the light.

1484. *πάρα*] *πάρεστι*, 'it is possible.' *πολλοῖσιν* is the dative in the sense of Latin ablative, 'by many proofs.'

1491. *χάριεν*] It is a pretty thing (and a profitable) for a poet not to keep company with or follow Socrates—as Euripides did: such studies are mere craziness.

1496. *σεμνοῖσιν λ.*] Fine pretentious words and scrapings from the nonsense of philosophers. *σκαριφᾶσθαι* is said to be properly used of a hen scratching up anything with her claws. *σκαλαθυρμάτια* in *Nub.* 630 seems about the same.

1504. *τουτί*] A sword, rope, and poison are supposed to be the three things sent by Pluto. In the next line the MS. reading, *τουτί*, makes a paroemiac verse, which seems out of place. Kock reads *τουτουσί*, namely *βρόχους*, 'halters.' Meineke *τουτοισί* with less sense. Myrmex and Archenomus are unknown. The *πορισταί*, 'finance committee,' we may suppose had mismanaged matters in Aristophanes'

opinion. There was a Nicomachus, a *γραμματεὺς* against whom Lysias spoke an oration, who had drawn up certain laws.

1511. *στίξας*] Like slaves.

1513. *Λευκολόφου*] Adeimantus, son of Leucolophides, was an Athenian general of oligarchical views: he was at Aegospotami, and was spared by his Lacedemonian captors because he had favoured their Spartan interests. He is called son of 'Leucolophus,' either for convenience of metre, or with some allusion the force of which is lost. Paley suggests a 'charge of cowardice;' but does 'the white feather' in Greek convey any such imputation?

1515. *σὺ δὲ κ.τ.λ.*] The poet in return gives Pluto a commission about his seat: Sophocles is to occupy it: Euripides is excluded.

1523. *μηδ' ἄκων*] Of course it was not likely that Euripides would decline any honour, but even if he did, the throne would be disgraced (Aeschylus means) by his merely sitting on it. Kock quotes from Aeschines 2, 153 *ἄνθρωπος γόης καὶ πονηρός, ὃς οὐδ' ἂν ἄκων ἀληθες οὐδὲν εἴποι.*

ἐγκαθεδεῖται] The contracted Attic future is common in verbs ending in *-ζω*. In those in *-ίζω* the final consonant of the stem is dropped as *κομιῶ οὖμαι* from *κομιδ-*. In *ἕζομαι* the stem is *ἕδ*, compare Lat. *sedes* etc.

1526. *τούτου*] Aeschylus is to be escorted to the music of his own lyrics. The Scholiasts tell us that the final hexameters are from the *Glaucus Potnieus* of Aeschylus. The line they quote is not very close to the text here. Some phrases may have been from other plays. The whole has rather an Aeschylean character. 'Grant him a prosperous journey, and grant him to devise good for our state.'

1531. *πάγχυ γὰρ κ.τ.λ*] Thus we shall have rest: let Cleophon and his like fight, but not here; in Thrace, where he comes from. See above, l. 679. Paley quotes a similar sentiment from Aesch. *Eumen.* 864. He also notices that the torch-procession off the stage resembles that in the *Eumenides*, l. 959. And *Eum.* 932, 1012 resemble l. 1531.

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